

# RADIO & RECORD NEWS

60p

## MPs TAKE TO AIRC

The recent five day presentation, 'Public Service Without Public Expenditure' by the AIRC to Members of Parliament at London's Arts Club has proved to be an overwhelming success.

Those attending saw a 15 minute audio visual presentation and were then invited to question those MD's present. During lunch they were given the opportunity to mix freely and informally discuss various points with other representatives such as AIR's Eddie Blackwell and BMS' Mike Vanderkar.

Terry Smith believed that the week had seen, "a lot of education," not only for the politicians, but for the stations themselves. John Whitney thought it had been good for guests to be educated about radio by the people physically involved in the day to day running of radio, rather than by PR men who were not. He was greatly "exhilarated" at the turn out as well as by the congratulatory letters he had received in the short time after the event.

Invitations to attend had been sent to every MP, those in constituencies covered by existing stations were invited by MD's whilst the remainder were dealt with by the AIRC. From initial acceptances a

good turnout was expected but by the end of the week an estimated 300 had attended, far more than originally expected. Both Terry Smith and John Whitney commented on the turnout being "the largest ever gathering of MPs to a function outside Parliament itself."

The explanation for such an event was to counteract the impression from the BBC that they alone were broadcasting over Britain's airwaves. By the end of the week it was obvious that there was sympathy from the MP's for the ILR cause; in addition a wide acceptance that more stations were required and most importantly, could be provided with no further cost to the public.

Virtually every station MD put in an appearance during the week. The A.V. presentation will probably be put on film and copies made available to each station for their own future use. Armed with this and the week's experience they should be able to cope with any situation, even if as last week they are faced with the statement from a well meaning councillor promising "we as a group would like to do everything we possibly can to encourage and assist the development of local radio in our area, except with money!"

## NUJ come to terms

An annual agreement between both parties should have been revised at the beginning of September but negotiations did not take place until earlier this month. With the BBC offering 10% from September 1 or 12% from November 1, the NUJ accepted the latter, plus marginal improvements taking the full increase to 12½%.

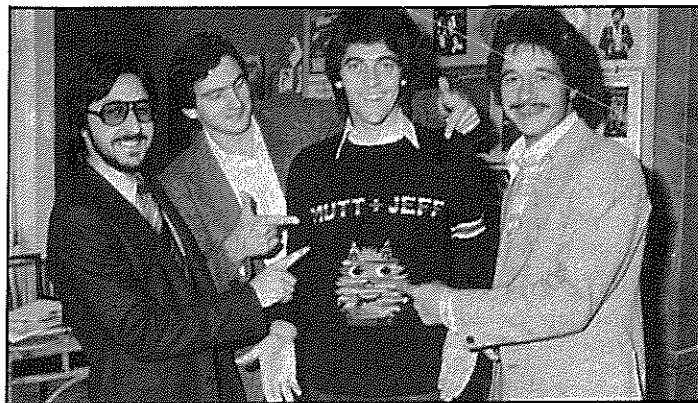
Annan's recommendation of a pension scheme for regular freelance contributors has received BBC agreement for discussion, the Writers Guild already have a scheme

operating with the ITV companies.

Rates paid to overseas journalists are also up for discussion between the parties concerned and the BBC is also reviewing payments for local radio football reporters.

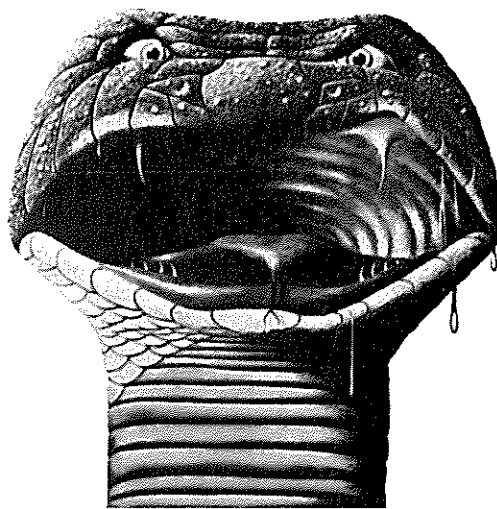
The BBC are also introducing a VAT self-billing system for TV, radio and external services in January. Its introduction will enable contributors who have to charge VAT, to receive it automatically with each fee, as opp-

Continued on page 4



Famous Chappell have entered into a long-term worldwide co-publishing deal with Mutt & Jeff Music for the exclusive rights to the songs of Jeff Phillips. He has recently appeared on BBC TV's 'Rolf Harris Show' and 'Seaside Special', and signed a recording deal with RCA; the first single being 'Let Your Love Go' released on November 18. Tony Wolbrom, Jeff's Manager, is quoted as saying, "Jeff's new jumper marks the occasion of this new CLOSE-KNIT relationship!" The picture shows the signing of the co-publishing deal with (left to right) Tony Wolbrom, Jeff Phillips' Manager; Bruno Kretzschmar, Deputy General Manager Famous Chappell; Jeff Phillips and Ivan Chandler, General Manager Famous Chappell.

## 'FREE ME'



The new Uriah Heep single BRO 47

from the album

'INNOCENT VICTIM' LIBERTY

BRON 504



## OGWT meets TV 210

The presenter vacancy at Thames Valley, created by Mike Read's departure to Luxembourg, has surprisingly and ironically been filled by the Grey Whistler, 'Bunny' Bob Harris who left 208 himself nearly a year ago.

"We've had a tremendously wide range of applications and I'm delighted that Bob is joining us as a member of the team. He is just our sort of person, a very intelligent broadcaster who loves radio. I think he will enjoy himself down here," commented Neil French Blake. He, like Bob Harris, emphasised that the station's newest recruit, as a member of staff, would be involved in more than just presenting the scheduled four programmes a week enabling Bob to broaden his already fine broadcasting knowledge.

The move to 210 came through Harris' desire to move into the region. Through his house hunting, he got to know the area and the people, as well as the station and liked what he saw. "I liked the people at the station and everything just mixed. I am really very optimistic," said Harris, who will initially be presenting four, four hour programmes a week. Friday evening's rock show from 21.00, Saturday's sport and music show from 14.00 and Sunday's afternoon 'leisure' programme, which includes the most popular records from around the ILR network, at 1400. Bob returns at 21.00 for a 'Golden Oldies' show.

Eventually Bob Harris could well be doing a daily, Monday - Friday, show but

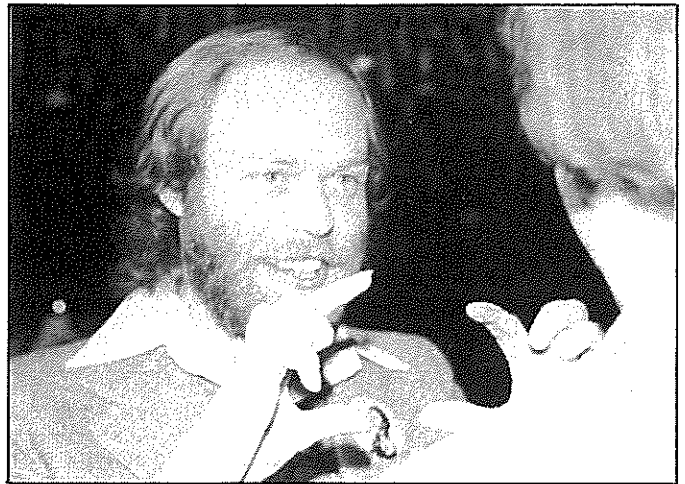
at the moment he is still heavily involved in a television documentary on the history of the group Queen. In conjunction with 'Test' contributor Derek Burbridge, Bob is producing the hour long programme which he hopes to complete in January. A few more interviews and a trip to America next month to shoot more footage should leave the arduous task of editing remaining. They have already received great interest from the BBC to buy the completed work but nothing definite has been arranged.

The decision to join 210 will not alter the long term contractual arrangement existing between Harris and BBC Television, enabling him to continue presenting the Whistle Test in his own inimitable style.

A new half hour programme dealing with local business, industry and scientific affairs has been launched by Thames Valley. Produced by the 'Newsdesk' team, the programme is introduced by Steve Wood (pictured here) and contains regular features such as stock market reports on local companies and items on scientific and industrial developments in the area. The programme replaces 210's Folk half hour which has been moved from Thursdays to Tuesdays, while the Theatre news is now incorporated in the Arts programme on Wednesdays.



Congratulations are in order for Steve. He is getting married on Saturday, 26, and immediately after his wedding he will be returning to the station to do his normal Saturday afternoon show, before later going on to the 210 Banger Races which are being held at Wimbledon on the same evening.



## Aretha - frankly out

"Notwithstanding a clear and binding contract, the Ember Concert Division has been advised that Aretha Franklin has decided not to honour her commitment at the London Palladium," ran part of an advertisement appearing in London's evening paper last week. Which was about all that Jeff Kruger or anyone knew about the non-arrival of the lady in question.

"No real reason" had been given by the artiste or her management for the late cancellation. Apparently 'phone

calls to her were answered with the news that she was still in bed, at a time when she should have been on board a plane to England.

Not only did Franklin let down many fans, who had paid up to £7.50 for tickets, and Jeffrey Kruger, but the Miss World organisers had been given an assurance that she would officiate at last Thursday's beauty battle. Atlantic and Ember's Concert Division were still unable to get any information from America as we went to press.



Radio One dropped in on RCA's Washington, Co. Durham, pressing plant recently, during the David Hamilton Show, and David was presented with an Elvis album literally hot off the presses. He is pictured with some of RCA's factory ladies including 20 year old stock control clerk Carolynne Toward (left) taking stock of the situation.

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## City strikes gold

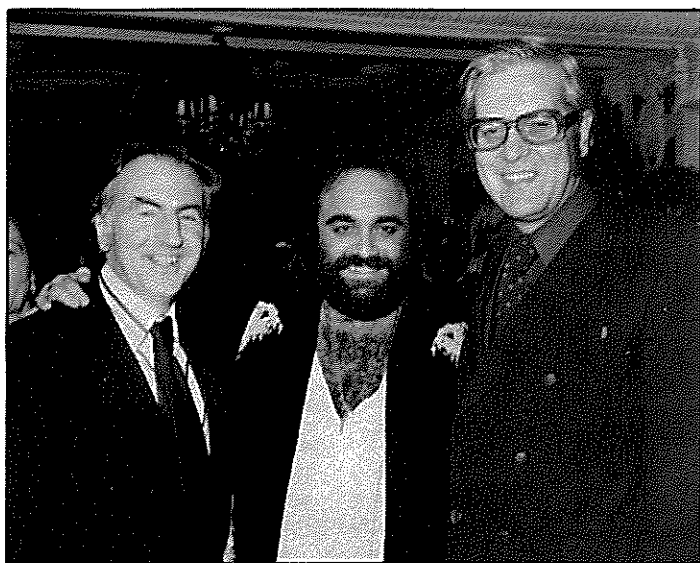
Organised by Liverpool's Publicity Association, Radio City is to sponsor a Gold Medal Award Scheme. The intention is to find the individual, considered by a panel of judges, who has made the greatest contribution to the quality of life on Merseyside. That person will then be the Gold Award recipient.

Judges for this year come from Liverpool's *Daily Post*: Editor John Pugh; Owen Owen Group: John Norman; the Publicity Association & Chairman Grahame Senior and President Aldie Robarts,

who are joined by the station's Chairman Ken Medlock.

Terry Smith, City's Managing Director, commented, "We are delighted to be involved in the project. We expect that it will focus attention on some of the really worthwhile achievements of Merseyside and Merseysiders which may not have received enough attention in the past."

Nominations for the annual award are being invited from firms, groups or individuals with no limit restriction on nominees.



Demis Roussos is currently on a sell-out tour of the UK and recently played six shows at the Palladium. There to wish him success on his opening night were Danny Betesh of Kennedy Street Artists, who is promoting the tour, and Phonogram's Managing Director Tony Morris.

## Letter:

Dear *R&RN*,

I'd like to correct the impression created by Philip Kleinman's interview with me in your issue of November 8th ("Day on Radio - Nice Work for Kids") and particularly by the emphasis in the headline.

I don't by any means regard the radio medium as 'kid's stuff'. What I was trying to convey was that much of the brightest, most imaginative creative work currently being done in radio was (encouragingly) being done by kids. In my experience they are frequently more sensitive in their handling of the medium than many of their senior TV or print-trained colleagues.

*Barry Day*  
Vice Chairman &  
Executive Creative Director  
*McCann-Erickson*

Last month BRMB invited a lecturer in Business Studies, from Bourneville College of Further Education, on to the Ed Doolan Show. Don Lynch spoke about courses for young people provided by the National Computer Centre.

Response from the programme filled a course on Data Processing which started on November 7 and encouraged a second for January, with a

A re-structuring programme, initiated just over six months ago, by Pennine's Stewart Francis, came to a conclusion last week with the announcement that former Piccadilly presenter Ian Scott was to join the station on November 28.

Ian will be hosting the late show, as he did at Piccadilly, from December 5. Paul Needle, former host, brings the news room up to strength by his arrival there as a journalist.

Pennine's new jingle package, designed by Emison to represent the "new exciting sound" of the station, is also introduced on the 5th.

During the past few months Stewart Francis has changed news and programme schedules, presenters and jingles, as well as initiating off-air changes in an attempt to get a smooth running and sounding station. He now believes that the mix is strong enough and come December 5, the station should be sounding as it should to the Pennine Population.

possible third in April. The N.C.C. and C.F.E. were "delighted by the amazing results," of the broadcast and the demand generated. The NCC's National Director had commented that the response was unique in the U.K. Not only does ILR seem to be directly helping its audience in obtaining work it now seems it is helping to educate and train them if BRMB is anything to go by.

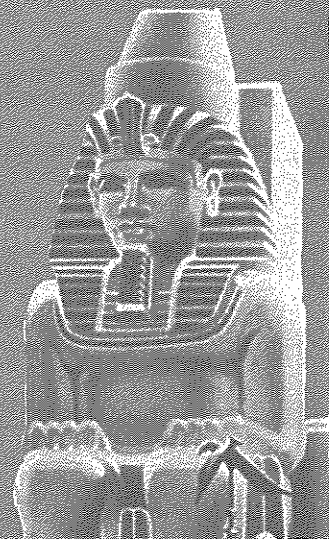
# EARTH WIND & FIRE

new single

## 'SERPENTINE FIRE'



A breaker at No 65 in the national charts



## Mulligan quits Music Week

On the heels of a rumour around the Industry regarding the appearance of a new trade publication early next year, comes the announcement that Brian Mulligan is to resign from his position as Editor of *Music Week*. "After eight and a half years I think it's time I tried something else," commented Mulligan. When he actually departs from *Music Week* has yet to be decided. Involvement with a new trade publication could well be reason for the move though Mulligan would not comment any further.

The decision of Brian to part company with the publication is the third jolt to plans this year. Following *Billboard's* sale of the weekly paper to Morgan-Grampian, *MW* found itself under new management again recently with the Trafalgar House Group's acquisition of Morgan-Grampian.

It is understood that a new publication, 'Record Dealer' is to be circulated around the music industry as well as dealers. Based in Covent Garden and staffed by around 10 people, the paper should appear in March '78. One *Music Week* member who will not be contemplating a move is Adam White (Assistant Editor), who has accepted a position with *Billboard* in America.

## NUJ

Cont from front page

osed to a separate invoice amounting at times to only a few pence.

With one pay dispute taking on the appearance of a Corporation serial, another regarding the fees paid to radio freelancers has been settled by the BBC and NUJ.



Kenny Rogers, in London with his wife Marianne, is presented with a Gold Disc, by Radio 1 DJ Simon Bates, for US sales of his latest album 'Daytime Friends'.



Beacon Radio's 'Just The Job' feature has had a phenomenal response. Not only have job vacancies been promoted from the station's listening area but from as far away as London. The public service, just two weeks old, is being extended for a further period to cope with demand. R&RN wouldn't mind a job from the lovely Sue Clarke but 303's new Presentation Head, Gerry Laing got there first . . .

## 50 for 25

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payable to Needletime Music Ltd.

## IBA appointments

The Independent Broadcasting Authority has announced that three new members have joined the Local Advisory Committee for Independent Local Radio in the Birmingham area.

The new members to the Committee, which advises the Authority on interests and tastes of people in BRMB

Radio's catchment area, are Graham Bliss, JP, who is a bank manager in Edgbaston and is on the Birmingham Council for old people; Dawn Lawless who is 21 and works at Joseph Lawless Limited and Roberta Phillips, who is a shorthand typist at British Leyland. She is also a member of APEX and her interests include listening to radio.

# **The Kendalls**

**4 Weeks at No.1 in the American Country Charts**

**Already Picking Up Major Airplay  
The Kendalls Smash Hit**

**"Heaven's Just A Sin Away"**

**2058 963**



# IN BRIEF

Radio City, playing Kenny Everett's Captain Kremmen disc the other night, received a call from the Cheshire Police with the information that all the scintillating attributes, possessed by the Captain were also those of a certain officer on the force, who just happened to be on duty that evening. Would you believe *her* name was Kremmen and that she was an Inspector — honest! . . . IRN, with their policy of being 'up' with the news, were rather ahead of it for last week's common, royal birth. An item sent to certain stations said Princess Anne had given birth to a boy. A follow up said it was a girl, this in turn was backed up by the directive that on birth of the child the appropriate release would be used . . . Hallam's News Editors Conference, scheduled for last week, has been deferred to December 4 . . . All stations are giving air time to warn people of fire dangers and in some cases, getting people to organise street or area brigades themselves . . . "Gimme a Tony Curtis!" may have been the call to barbers when we were lads. Capital in '77 gave *the Tony Curtis Yesterday* (21) for one and a half hours. The man himself guested on *Dave Cash's* prog, reading letters and speaking to listeners who phoned in on the love line. . . *Cliff Richard* and *the Shadows* are back together, or at least will be for a two week show early next year . . . *Nazareth* guest on *Sight and Sound* early December . . .

Pennine's *Julius K* received a gigantic 1187 calls for his *Wipeout* spot one day last week . . . *Piccadilly's Ray Teret* emulating *B Butler Esq.* with his puzzle on air, (sample question, what are 2 pieces of coal and a carrot lying in a field? — a melted snowman!) is to hold special classes for interested school children in lateral thinking. . . Radio City delving into

the realms of the supernatural over Halloween came up with a mind blower. *Joe Keeton*, a lecturer in ESP and associated subjects, has the ability to take people back through former existences, it is alleged. Do what you will on that statement but one of his subjects in the programme, after describing certain things, was actually checked out days later to the very place she had mentioned as being her home over 200 years ago. . . .



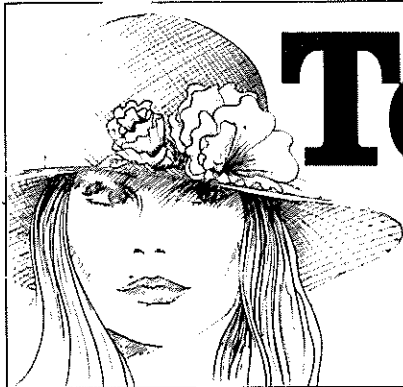
A six man band called the *Carvells* rocked and rolled their way down from York to become — and it had to happen — Britain's first skateboard rock group. It had to happen! . . . Just *loved* the invite for the *Drones* reception last Thursday at the *D'arblay Sauna!* . . . *Plymouth Sound* proud of their stability and consistency since inception . . . During present fire dispute *BRMB* operating land line between the Newsroom and West Midland Fire chief. . . A Radio Hallam production engineered by *Mike Lindsey*, is to be released by President records on December 2. *Rob Jones* (he of *City to Lux* fame) says *TTGR* for the plug *OTJYP*, which got to his mum — whatever that means !!! . . . What's the intro

*WEA* have found into the playlist of *Radio 1*????.....

*Roger Moffat* having raised the ire of *Presley* fans some months ago is, or rather was, at it again last week. On hearing that *Princess Anne* had given birth to a son and having then played *John Denver's Annie's Song* for Her, he then proceeded to suggest a name for the boy — *Dobbin!* Listeners again sprang to the phone in anger, though some joining in the spirit (?) of things, suggested alternative equine names. Oh *Roger*, you are a foal! . . . . Meanwhile in *Swansea* *Paul Holmes* decided to run a phone-in for suggested names for the baby which were phoned through to the hospital for the *Princess's* consideration. Do people in *Swansea* really think the baby should be called *Bruce, Trevor, Kevin?* . . . . Radio 4 starting a quartet of re-runs (November 22) of the hilarious *I'm Sorry I'll Read That Again* programmes, starring *John Cleese, Goodies* and, soon to be Head of *Radio Light Entertainment, David Hatch* . . . . *Jonathan King* read a self penned fairy story on *Capital* last Monday (14) . . . *Peter Powell's* first *Radio 1* show airs Sunday November 20 at 10.00. . . *Bob Newby* resigned from *Mountain/Panache* over "fundamental difference of opinion on company policy." His home no., for those interested, is 01-262 5334. . . . A new member on the *NUJ's* National Executive Council is a radio freelance, *Terence Kelly*, chosen in a by-election for the *London Freelance* seat. He is a frequent contributor to *BBC* overseas radio programmes and is chairman of the *NUJ's* *London Freelance Branch* and a member of the union's *Freelance and Broadcasting Industrial Councils*. *Musicases'* driver *Tony Edwards* has become 'Lorry Driver of the Year' beating 8,000 other drivers in the

U.K. Nice one *Tony!* . . .

Will somebody shoot *Billy Butler* — please! Having started our spate of *Bread* strike song titles (see end of *In Brief*) he has now launched, "Items of No Use Whatsoever" to put on sale in *Reg Perrin's 'Grot Shop'* — *A Woollen Car Jack, Plastic Tea Bap, Round Dice, String Nappies, Straight Corkscrews and Solid Paint.* So off we go again folks. As *BB* said, in the words of *CJ.*, "I didn't get where I am today by being a straight presenter," super! (*GT*) great! (*MR*) . . . *GTO* Records were quite pleased to see the lovely *Donna Summer* the other day when she dropped into the office, although did eventually (much to her horror and amazement) point out that they no longer handled her recording in this country — well winter's here so summer must be gone! . . . *Beb Manchester's Mike Riddoch* off on hol's, *Alec Greenhalgh* sitting in . . . *Chris Musk* after years of interviewing other country's entrants for *Miss World*, actually got to grips with *Miss Isle of Man* this year — makes you go blind *Chris!* . . . *Metro* running a *Charity Auction* on December 17 and 18 in aid of *North East's Handicapped children*, hoping to beat the target of £5,000 — all assistance from record companies etc. welcomed. . . . *Alastair Cooke* to present *Jazz Twenties* series on *Radio 3* from November 20 . . . . Following enthusiastic response form local authors in their quest for a Christmas play, *Victory's Jack McLaughlin* is now thinking that a regular *Victory* theatre presentation written, produced and presented by listeners could well be on the cards. . . *Forth's Ladies Roadshow*, which since inception has not been an on-air affair, has been such a success that last Tuesday the programme went on-air, with more to follow. . . . *Chris Denning*



# Tommy Boyce

His new single 'English Girls'

7N46030



glowing at appearance of *(You're) Fabulous Babe* in charts. . . . .

Advance orders for Presley's *My Way* exceeded ¼ million as we went to press. RCA, merely responding to public demand from ardent Presley fans watching US reaction, estimate a possible ½m advance by release date, November 25 . . . . . Radio Trent's Steve Merike has successfully filled two houses with furniture over the past three months after two harrasing stories from listeners: one a 74 year-old, whose husband had disappeared along with the whole contents of the house and a one parent family, who had a house from the council but nothing to put in it. Steve put out appeals on the air and within days both people had been offered enough items to fill their houses including fridges, cookers and TVs. Now that *is* good to hear about . . . Portsmouth's disappointed 'Tubes' fans, unable to see the controversial group at the Guildhall after a ban imposed by the City fathers were at least able to hear them courtesy of presenter Keith Butler, who accompanied council mem-



bers on a vetting trip to see the group at Birmingham. After interviewing the Tubes and talking to the Councillors and fans he worked through the night on a special which was aired just minutes before

the final thumbs down was given.

Capital's Fun Bus, with LBC joining them, grabbed many cheers of approval at the Lord Mayor's Show. Even though it looks as if Adrian Love is doing his "Do you wanna buy a bus" routine, it and all on board, survived the procession. . . . Kinks are to release a single for the festive season entitled *Father Christmas* and play the Rainbow on December 23. . . . Victory's community desk getting rather a strange assortment of requests, from planting gardens in bottles through teaching a parrot to say 'Radio Victory 257' to a Gardener requesting information on the location of his greenhouse which blew away during the recent storms. . . .

A&M, CBS, EMI, Phonogram, Pinnacle, RCA and UA along with AIR and 15 major ad agencies have sponsored cars in TV210's charity car race on the 26th. Artists from the music world have also promised to attend: among them Peter Sarstedt, Jnr Campbell, Andy Fairweather Lowe and Jess Conrad (will he pullover in the race?). . .

Donna Summer's new album has gone gold on release, one track *I Love You* is to be edited down for a single release . . . . Following their ban at Portsmouth and the overwhelming response from the London audience, the Tubes are flying back from Europe for one more date (December 6) at the Hammersmith Odeon. Don't forget also, that 1400 people were locked out in Manchester. . . . Cher & Greg along with Splinter may well be calling on stations in Birmingham, Glasgow and Manchester on the forthcoming tour. . . . 1976 and TV210 played football against Caroline Records, the result was 3-2 in TV's favour. Would you believe that when they played last week the score was exactly the same. Winston Stanley (guitarist with Billy Ocean's band) scored a hat-trick for the Reading side. If they are taking that as an omen — then they should win the cup again this year. . . . Finally this week baker's ditties, *Strawberry Flans Forever*, *Eclair*, *How High the Macaroon*, *Doughnut Forsake Me* and *Crust in Time*. Thank you and goodnight!!

# Clive Dunn

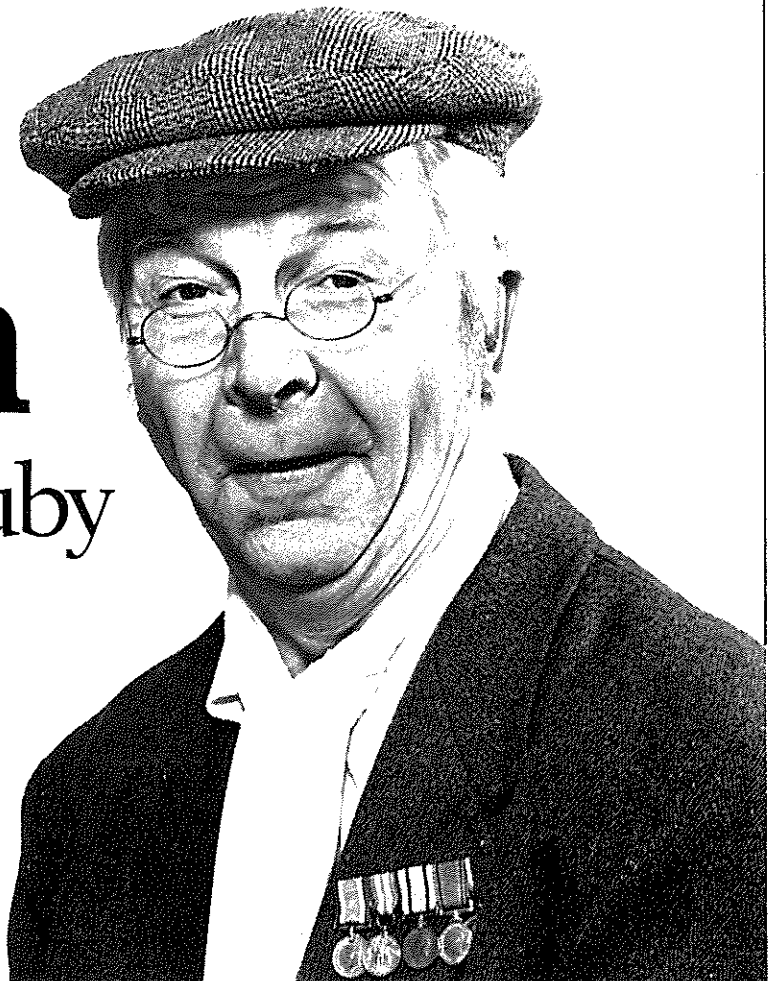
## Goodnight Ruby

Remember the hit Clive had with Grandad?  
Well here he is again, all set to repeat his success with a truly moving song about an old soldier.

F 13745



The Decca Record Company Limited Decca House Albert Embankment London SE1 7SW



## Miles off target

Two weeks ago in *Music Week* Ian Miles Managing Director of Multiple Sound Distributors (The 'Warwick' label Co.) criticised dealers for apathy over T.V. promoted product. He instanced cases of initial orders being sold but not repeated and failure to give proper display space to TV records, and "Promoting on television is a hazardous and crazy business. We can spend vast sums of money for apparently little return. You can help to minimise our risk by getting the message across at store level that it is still a worthwhile business." Mr Miles was speaking at a trade presentation.

I find Mr Miles' remarks to be not only annoying but mere 'buck passing'. During the last few days I have contacted many *R&RN* dealers for their views on both what Mr Miles has said and on the servicing they receive from Warwick. What a different picture appears, not one of apathy, but of a remarkable lack of almost any dealer/store level support or promotion. Not one dealer contacted had ever been offered — let alone received — a 'Warwick' display or even display D.I.Y. material. Many of the dealers I spoke to complained that the pricing policy pursued by Mr Miles's label was ridiculous, several different prices but no price code or prefix identification. At the same time few dealers were sure of the correct r.r.p. for all the 'Warwick' products they had in stock, having never seen a price list! Without a single exception all the dealers contacted had no clear idea of what was being advertised and when. Even if 'Warwick' are unsure

of all the T.V. dates for their product surely a simple guide like 'Brook Benton LP — advertising starts approx 15 November on Granada & Thames — 3/4 adverts per week till mid December' would be not too hard to compile, and would at least offer the dealer some idea of what demand to expect and when. Mr Miles can hardly expect the trade to support his labels efforts if he cannot provide the dealer with even a basic servicing and support operation.

T.V. advertising is the great unknown sales wise and when dealers cannot rely on either S.O.R. or S.I.E. to spread the risk then obviously they are going to err on the side of caution. The sheer volume of records that are being T.V. promoted between now and Christmas is in the region of some 50 titles and by no means are all of those going to be winners. Therefore when one has to carry all of the risk of buying 'non starters' then large orders cannot be expected.

Not only is the independent dealer faced with the problems of buying the right quantities of the right T.V. albums he has to consider that the multiples may well include these albums in their discount range, thereby reducing even further the chance to score without risk.

I would offer the following suggestions to Mr Miles and to other T.V. merchandisers: Let's have up to date price lists, offer display facilities or at least make sleeves and posters available—let us know when you are advertising each album—and please let us know in plenty of time what compilations you are preparing, the latter would

ensure dealers do not order a similar product that is currently available, and tie up valuable capital which might be spent on their product. (I wonder how many dealers

had ordered the Gladys Knight 'Best of' from Pye or the 'Greatest Hits' from Tamla before hearing of the current advertised '30 Greatest album?').

## Obscene sleeve shock

As last weeks *R&RN* went to press reports were coming in of dealers receiving warnings over the displaying of a new release album sleeve. The record in question *Never mind the Piano Player—here's Mrs Mills* has a sleeve which shows a smiling, fully clothed, Mrs Mills sitting on a Hyde Park bench next to a bed of rhododendrons. It is, of course, the showing of rhododendrons with their well

known aphrodisiacal qualities that is causing offence. 'Obscene', 'Disgusting' and 'a corrupting influence' are some of the descriptions being used.

*R&RN's* legal advisers — Messrs. Sue, Grabbit & Runne — recommend dealers to cover the offending bush with the 'We only like Gladys' stickers being rushed to dealers by the record company this week.

A few weeks ago I poured scorn on EMI's 'Black & White Minstrel Show' package, welcoming it with as much enthusiasm as for a Max Bygraves 'SINGALONG-AQUO' eight track only compilation. However it seems likely to be this year's Christmas success for Mums and Dads — the animated commercial is certainly a winner. EMI are also about to launch a special promotion for three other new albums. The records are Pam Ayres 'Will Anybody Marry Me' (EMC 3216), Max Boyce 'The Road And The Miles' (MB 103) and The Wurzels 'Give Me England' (NTS 138) oohah! The three records will be featured in large adverts which start in the popular national dailies on November 25 and cover a two week period, with three 45p - off coupons being included.

Readers will be able to save a total of £1.35 off all three records, by presenting them to dealers at time of purchase. In order to save the hassles of waiting for credit redemption the albums will be supplied at a lower cost price. (Not quite the full 45p.) *In order to receive supplies at the lower cost dealers must use the special order cards that are being sent out - or order via your every charming EMI rep. (Alright Geff!)* Cards for re-ordering and for window display kits will also be sent out at the same time.

Although the tokens once taken have no value it may be worthwhile dealers retaining them so both they and reps. can evaluate the success of the scheme.

Derrick Ayre  
Area Record Manager  
City Electronics

**L.A. RUN**

A HIT! IT'S A HIT! IT'S A HIT! IT'S A HIT! IT'S A HIT! IT'S A HIT! IT'S

**The Carvells**

Creole CR 143 - Distributed Through CBS - Olofson / R.O. Music



# TOP SINGLES

## UNLIMITED CITATIONS

THE NON-STOP BEATLES DISCO SOUND HAR 5143

### CAFÉ CRÈME



## I HAVEN'T STOPPED DANCIN' YET

ON TOUR WITH ALAN PRICE EMI 2706

### GONZALEZ



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## LITTLE GIRL

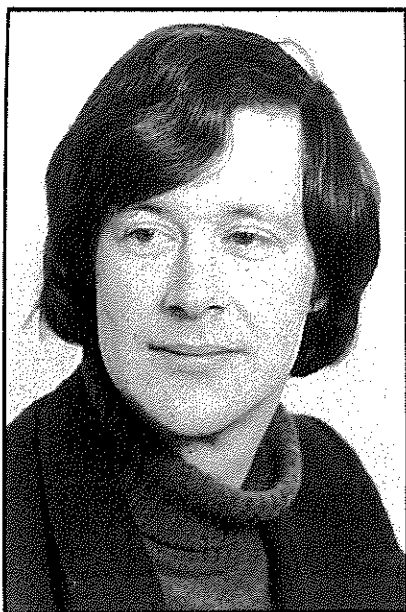
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### THE BANNED



## British Airwaves

Despite its thirty or forty million listeners, the biggest radio station in Britain is remarkably little known here — in fact only a few people in Britain ever listen to its pop music programmes — but to the rest of the world it's Number One. What it says is believed, the music it plays is considered to be the best, and the DJs who play it are revered. Humphrey Walwyn, Head of the Popular Music Department of the BBC World Service, talks to Robin Houston, who admits his bias.



*Humphrey Walwyn*

"Tell me another radio station in this country that can match forty million listeners." Like most radio executives, Humphrey Walwyn can get quite belligerent when it comes to defending the radio station he works for from attack, though normally he's a mild-mannered, long-haired and rather untidy twenty-nine year old with a love of rock music and a current fascination with all things Japanese.

His 'radio station' is the BBC World Service, his title is Popular Music Organiser, and his department is the Popular Music Unit. His office is tucked neatly and with little regard to human scale — being higher than it is wide or long — into the North East corner of the corridored monstrosity that is Bush House in the Aldwych.

The Popular Music Unit is small, to

match its output. The World Service broadcasts roughly eleven and a half hours programming originating from the Unit, and a lot of that is repeats. And as well as being small, nobody ever seems to have heard of them. "It would be nice when we phone up a record company and talk to somebody new there if we didn't have to explain yet again what the World Service is," grumbles Walwyn. " 'Oh, is that on radio, too?' they always ask. Yes, we broadcast round the world 24 hours a day. 'Really, you can hear it in America?' Yes, and in Japan too. 'Gosh, that must be good!' It takes ten, fifteen minutes sometimes, to explain, and even then it's difficult to get over."

It is difficult, as I know from my own experience; and even now, having worked on and off for the Unit for eighteen months or so, I find vaguely unsettling the thought that I can broadcast from a studio just off the Strand and be heard simultaneously in a plush hotel room in one of the great cities of West Africa, like Lagos; in Charlie's Diner in Spickardville, Missouri; in a tiny flat in Causeway Bay, Hong Kong; in the Wooroorooka Sheep Station in Queensland; in a diplomatic residence in Brasilia; in a mission hospital two days' drive from Calcutta; and on a home-made short wave receiver in an attic in a Moscow suburb.

The BBC World Service is a complete radio service, broadcasting round the world, 24 hours a day, and by complete, I mean that unique amongst the world's external broadcasting services it provides not only news and talk, but also sport; drama, light entertainment and music of all sorts. The service, 227½ hours a week in English, together with services in 38 other languages, is financed not from the domestic TV licence, but by a Parliamentary grant-in-aid. This grant is small, and the World Service is poorer than it would like, having recently had to make some drastic cuts in services and having been told it can't yet have replacements for some equipment at its transmitter bases which has been in operation since before the war.

But it struggles on gamely — in fact, more than gamely — I would say with tremendous enthusiasm — encouraged by the incredible response it gets from its listeners, and by the knowledge that those millions are listening at all.

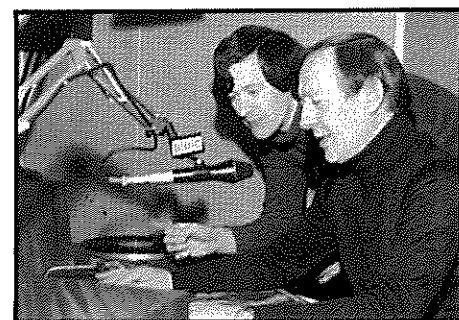
"I wouldn't ever like to give the impression that we're rich," says Walwyn, "because we're not, but my personal experience is that when we've wanted something that we've particularly believed in in the Music Unit — a new

programme, a different type of programme, more money for a particular reason — if the reason has been justified, then we've always been given the money. Always."

'We' in terms of the Popular Music Unit permanent staff isn't much, Walwyn admits. Apart from himself — "and I classify myself as a producer, because I believe that whether you run a department or not you must always still produce, and I love it anyway" — there are two other producers, Anne Dent and Joan Bailey, together with Brian Stephens on a six-month producer-attachment. There's also a clerk who looks after the logistics of it all, and two secretaries, one full-time, one part-time. And that's the lot.

All the DJs and presenters who work for the Unit are freelancers, and they include Brian Matthew, Noel Edmonds, Sarah Ward, Bob Holness, Sandi Jones, Gordon Clyde and myself. The department's output is supplemented by special programmes recorded by Radios One and Two for World Service, presented by such as Terry Wogan, John Peel and Dave Lee Travis.

What's noticeable when you look at the list of specifically Popular Music Unit DJs is that some of them also work for commercial radio. Does the BBC have a policy on this?



*Brian Matthew (sitting) and Humphrey Walwyn*

"There's no policy, obviously. A station like ours which broadcasts to the world should put on what shows, what presenters, we think in our humble opinion are the best possible for the world. Yes, the BBC has a lot of good people working in it," admits Walwyn, "as has independent local radio. But there are people who've broadcast on the World Service for many, many years — and I'm thinking of such names as Sarah Ward and Tommy Vance — who are long-standing World Service favourites. They have a

# Jeff Phillips

*His debut single*

*'Let your love go'*



**RCA**  
PB 5060



large popular following abroad, so just because they happen to work for the moment for the opposition I personally believe it would be wrong for us to deny them to the world."

Fair enough, but has there been no pressure at all from Upstairs at the BBC that only BBC personalities should be used? "It has been expressed in the past - for the best of reasons which I can quite understand - by the Domestic Service, that it would be nice if we used all BBC Radio One or Two people. That I can sympathise with, but it's never been expressed in this building."

Does the World Service have a playlist? "No." Walwyn is firm on this. "The style, the aim of what we're trying to do is different. If we were doing two-hour disc shows, then the idea of playlisting might be more important, because you want to keep people listening for two hours. But most of our programmes are 15, 30 or 45 minutes long and to keep people listening for that length of time you don't need one. But I should say that we do pay attention to the charts, British and American."

Only a small proportion of the Unit's output is specially recorded music rather than discs. There are obvious reasons for this: there's no shortage of needletime, there's little money, and a lack of proper studio facilities. But it's more than that, in fact. This is one of Walwyn's hobby-horses.

"I'm a musician, and I've written numerous bad B-sides and like most people in this business I've tinkered with forms of popular music on both sides of the Atlantic for the last ten or twelve years and never became a star at it. I'm your typical jaded record producer and terribly frustrated song-writer. I know what it's like, and so if there's any excuse to bring in a decent band who've got something to offer then I always will. But for all the time, effort and money we spend - often getting some particularly good results - we can never match the technical standards achieved on a band's live album which has been superbly well-produced, recorded through a 24-track mobile, and well mixed-down.

"But I do use live music for a specific reason. If a band's got a new album out, we'll play it. We can do that for a fraction of the cost and a fraction of the difficulty. But if there's a group who haven't got anything on record and yet are still doing interesting things, I'll record them. That's when live music really comes into its own. Then we're able to offer something totally unique."

How much does Walwyn feel it's his purpose to play British music, to wave the flag, rather than reflect world music, world artists?

"Broadly I would say that there's no pro-UK music policy. Having said that, though, faced with an alternative between an unknown, but really good, American band, and an unknown really good British band, I would unhesitatingly put in the British for the very simple reason that if the listeners want American stuff they can listen to American radio. But there's absolutely no rule. If you take a look at one of our half-hour request programmes

this week you'll find that out of eight records, three are American, one is Japanese and four are British. It's purely because the music is good and requested. One tries to put balanced programmes together."

A radio station's relations with the record companies are usually of crucial importance. Does Walwyn feel that the World Service Popular Music Unit is on adequately friendly terms with them?

"Adequately friendly, yes. But if you imply are we getting the fullest co-operation from them, the answer's no." Walwyn doesn't attach too much blame to the record companies for this because although you can hear World Service in Britain, it's not listened to on a large scale, and even then reception is difficult.

"Whenever we ask for A-copies, biogs, for artists to come in for chat shows or group sessions, we get them. But - correct me if I'm wrong - the promotions people in record companies are in business to promote their product and they need to hear the result of that promotion in order to say to their bosses, look we had fourteen placings on Radio One last week and commercial radio in the North is doing marvellously on our new single, and so on. We can't do that. We're not in the same league. Our aims are different. We can place an album we particularly like and which we think the rest of the world should hear about, but they're never going to know in the record company that we've placed it."

And co-operation from the companies is essential to the World Service for a reason which is little realised. As well as being broadcast from 47 transmitters in the UK, World Service programmes are recorded four or five weeks ahead so that

the tapes can be sent out to the transmitter bases abroad. To be up-to-the-minute, therefore, the World Service relies on pre-releases and A-copies and occasionally - if legal - pre-stamped tapes which are going to be on an album in a month's time. It's in everybody's interest really. There's no way the World Service is going to influence album or singles placings in this country at all, but the Top Twenty broadcast on World Service is not only listened to, but referred to in many countries around the world, as well.

"The fact that Sarah Ward's choice-of-the-week could put an album up two points in the US charts can simply be discounted. Obviously it can't do that. But it does help to make it Number One in Singapore, Hong Kong, Africa, Eastern Europe, the Third World in general, Japan, Australia, New Zealand ..."

And it's not just records that the Unit plays. Listeners are avid for news about records, about the artists, and about the groups. They're more enquiring, partly because of their intellectual status - listeners need to have fairly good English to understand what's being said - and partly because of their actual financial status - in many parts of the world short-wave receivers are needed, and they come expensive.

"Our audience is therefore an aware audience. It's not a housewife audience (and that's not a derogatory term). They want to know about a new album, even though in a lot of cases they probably won't be able to buy it because it isn't released in their country or they've got to order it specially from the UK. And our evidence from the letters we get

### THE WORLD SERVICE DJs AND THEIR PROGRAMMES (All times are GMT)

		<b>Robin Houston</b>	<i>Sounds International.</i> Popular music from around the world, with internationally known artists. Saturdays 1215. Repeated Mondays 0630.
		<b>Sandi Jones</b>	A peak-listening, 45-minute request programme. Sundays 1345.
		<b>Brian Matthew</b>	<i>Matthew On Music.</i> A look into the world of progressive and contemporary music. 30 minutes. Saturdays 1030. Repeated Tuesdays 1430/Wednesdays 2330
		<b>Sarah Ward</b>	A weekly, 30-minute request programme. Fridays 2115. Repeated Sundays 0630.
		<b>and</b>	15 minutes of music and chat with a variety of guests every weekday. Mondays-Fridays 0530. Repeated 0730.
<b>Gordon Clyde</b>	<i>The Pleasure's Yours.</i> A 45-minute programme of light classical requests. Sundays 0815. Repeated Tuesdays 2030/Thursdays 1345		
<b>Noel Edmonds</b>	<i>A Jolly Good Show.</i> 45 minutes of pop news, interviews and requests. Wednesdays 0030. Repeated Wednesdays 1345/Thursdays 2030		
<b>Bob Holness</b>	A 30-minute request and magazine show, with a variety of music and What's On In London. Fridays 1130. Repeated Saturdays 0330.		

is that they go ahead and order it, or get a friend in this country to send it to them. They'll move heaven and earth if they can.

"But I would say our main advantage is that the world hears about the group, singer, musician, or whatever, and when they next go on a tour of the Far East or appear in the Carribean Rock Festival there's a good chance that influential people in the area will have heard of them, and that they'll be booked in the first place."

One of Walwyn's biggest headaches is the one imposed by the structures of World Service scheduling. Planning World Service for a 24-hour day is a very complicated job: a question of finding room for a balanced output. Music programmes have to be 15, 30 or 45 minutes long, and everything has to be split up and adequately separated. "It's a little like making a 24-hour demo tape of the best radio station in the world and hoping that in one day you've got enough of everything."

It's for scheduling considerations rather than budgetary ones that many Popular Music Unit programmes are repeated one, two or even three times. In a round-the-world service a peak-time programme has to be broadcast several times as the sun's rays bring breakfast-time to various parts of the globe. A perfect excuse for repeats that no other broadcasting service can use.

Timing on the World Service is acute. Transmitters and frequencies are opting-

in and opting-out at quarter hourly junctions all over the world. It's an almost science-fiction-like operation that baffles and astonishes in its complexity.

It's because of this that Walwyn's department still scripts many of its



Sarah Ward

programmes. "We've sometimes got fifteen minute programmes, and fifteen minutes is gone before you can blink an eye. And I'm insistent that we use that fifteen minutes to the very best of avail-

able time. Every programmes should do that, of course, but we can achieve it better - technically - with a script and the traditional hand-cues and two studio managers system." (Though it's a moot point if using a traditional system means they still have to sub-head their scripts: "A Programme of Gramophone Records". Shades of Christopher Stone.)

"We do have a very fine self-op studio, which we use for programmes which benefit that style of presentation - like Noel Edmonds'. But by no means everything is done there, nor indeed, just because someone thinks that they want to play their own discs in is the show necessarily better for it being done in that way."

What studio facilities are available for the Popular Music Unit apart from the self-op? "Many, wonderful and varied," says Walwyn. "Bush House is like an ant-hill. I'm not sure how many studios there are now, I've lost count, but I could find out ... ah, fifty-two. But they're for the whole lot, not just World Service, of course."

Technically, the studios are up to the BBC standards, but unfortunately all are mono. World Service is transmitted on short and medium waves, but short waves mainly, and the music quality on reception can in no way be said to be FM stereo, if it can be heard at all. "We are glorious mono, pounding through the static, and rather proud of it." Walwyn would love to have stereo studio facilities, not for broadcast, but because

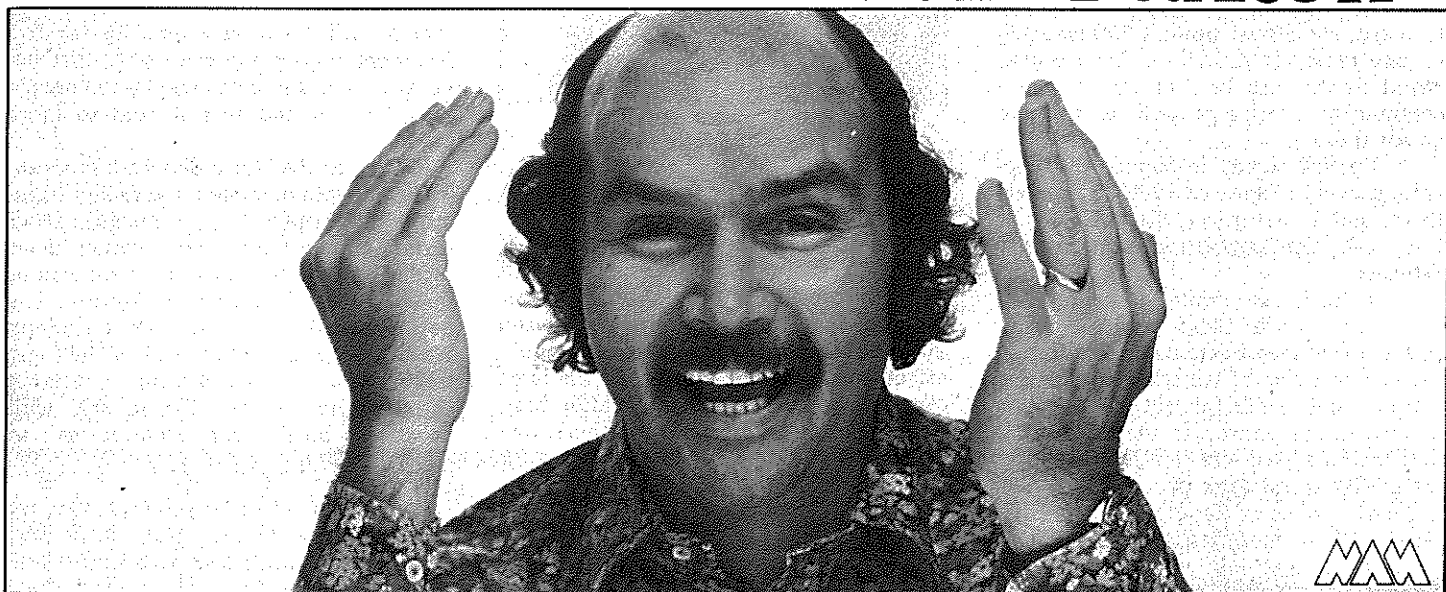
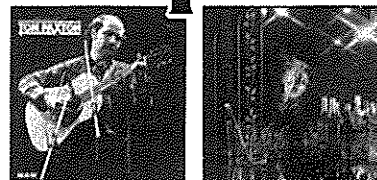
# New Songs from the Briarpatch

MAVIS 1005

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Don't miss his two earlier albums 'Something In My Life' and 'Saturday Night'

## Tom Paxton



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if he records a good live session with a good band he feels it's a shame that not being in stereo it can't be sold to French or Ghanain Radio or whoever, who would snap it up. "Or we could even offer it to Radio One or Two, who might find room for it," muses Walwyn, a touch mischievously.

What about the new blood and new ideas? How do they fit into the scheme of things? Walwyn receives many tapes of the hello-you-don't-know-me-but-I'm-a-DJ-and-I'd-like-to-work-for-you variety. Some are bad and get sent back, but many others are good. "It's very disheartening to listen to so many tapes knowing that I have no room in the schedules." But it's not hopeless. "On several occasions there have been programmes which have happened after somebody's sent in a letter and half a bit of technically bad tape, which has had a lot to offer, and suddenly brains start whirling, further ideas are added, and we've got a programme." Or at least you have if there's room for it.

I asked Walwyn what the listening figures are for the World Service. "I don't know," he replied. Every World Service person is as honest as that, and it's somewhat appealing after talking to so many domestic broadcasters who have listening figures pouring out of their mouths like verbal computer print-out every waking — and no doubt sleeping — hour of their lives.

But although nobody knows world listening figures for sure, they're always ready to hazard a guess, and then throw in a few known facts in the hope that extrapolation will give a closer idea. For instance, the figure bandied about as a global total of listenership in the World Service is between thirty and forty million. It's pointed out how impossible it is to do audience research in countries like Persia or India. You can do research in urban areas, but trying to go round the Indian villages — 600,000 of them — is impossible.

Numbers do shoot up at various times in certain countries. For instance, during the recent crisis in Pakistan the audience for World Service was something between half and two-thirds of the population, and even though many people don't own their own radio sets, they gather together to listen, sometimes up to 1,500 listening to one radio set at a time. Listening to World Service can be a group or even a community activity as well as a purely personal thing.

A dipstick survey in Mexico City recently showed a figure of 100,000 listeners there, and in Freetown, Sierra Leone, at least half the population were regular listeners.

And this is even while competing with the other world radio services. Many countries broadcast externally. The United States has Voice of America, Radio Free Europe, and Radio Liberty: 1,775 hours a week in comparison to the BBC's 706. The Warsaw pact countries, other than the USSR, broadcast a weekly 1,473. The Chinese People's Republic has 1,438. Many other countries broadcast more than a hundred hours a week. All are competing for the attention of the

1,016,000,000 radio sets in the world.

But certainly people around the world are listening to the BBC and in particular to the World Service. At one time they ran the World Service Pop Club until it got out of hand. At its peak it had 85,000 members, eager members at that, writing enthusiastic letters. And any amount of T-shirts and badges are still sent around the globe. The letters received in London are often touching, often moving, often faithful, sometimes even courageous, coming as they do from countries where listening to the BBC is a dangerous thing to do. Some are even unintentionally funny. One letter reached me from an Asian in Kenya. It began: "Please have me on the turntable, You Sexy Thing..."

Humphrey Walwyn presides benignly over his little empire, apparently unperturbed by the constant threats of cutbacks to the World Service. And he's pretty certain his own department wouldn't suffer in such a pairing-down. The Treasury grant income of the BBC External Services for the last financial year came to just over £30 million, but by April next year they'll have lost nearly £1½ million in annual revenue at 1977/78 prices from cuts called for by Whitehall, and in the last three years nearly £2 million have been cut back in

and Western and Southern Europe.

Walwyn remains unconcerned, but adamant. "We've always had a knife hanging over us, ever since the end of the war, but there are arguments being put about which to me convincingly answer the reasons for our existence." Speaking personally rather than as head of a department, he goes on: "The letters we get from listeners show that they listen to the News second — or even first — to pop. They're thinking, intelligent human beings, and as the Navy, the Air Force and the Army retreat for economic reasons I would say very strongly that if it is part of this country's policy to maintain any worthwhile overseas relations — then this building — Bush House — holds the key."

I suppose it's true that while Britain may no longer be a first-rank economic, military or even diplomatic power, we are still good at broadcasting, and people around the world recognise that fact.

But I wonder if Walwyn's determination that his department would not be cut back in the event of a pairing-down has any basis in reality. The BBC itself has said that adjusting World Service programming to fit within 16 rather than 24 hours a day would inevitably effect the overall mixture of programme elements. "It would be difficult," says the October edition of the BBC's World Service programme magazine, *London Calling*, "to maintain the present carefully preserved balance between news and information, cultural programmes and entertainment, and some important and popular elements would almost certainly be reduced or lost altogether." It is possible that the Popular Music Unit could be included in that.

But that would be a great loss. What's important about the World Service Popular Music Unit isn't so much its staff, or its DJs or its value to the record companies and artists, but its inestimable value to listeners. It keeps every country in the world in touch with popular music, a service provided by no other organisation in quite the effective way the BBC does it. The World Service enhances the UK's reputation much more effectively and cheaply than Concorde ever did or ever will, and compared to Concorde, the World Service has the added advantage that it isn't exclusively used by the top few richest people in the world, that the noise it makes is welcomed by the people who hear it, and that it goes to more places.

Listen to the World Service if you can. Their programmes aren't actually transmitted to Britain, but it's possible under certain circumstances and at certain times of day and night to pick up transmissions directed to North-western Europe. The best wavelength is 276 metres Medium Wave (1088kHz) between 2115 GMT and 0445 GMT. Transmission continues through the day on 276 m MW with occasional breaks, but reception isn't so good.

And then when somebody from the World Service Popular Music Unit rings you up they won't need to spend fifteen minutes explaining it to you will they?



Brian Matthew

capital expenditure.

Now the Central Policy Review Staff — the Think Tank — have recommended the government retreat from 24-hour broadcasting and close-down between 2000 GMT and 0400 GMT, which would effectively mean no service for the large evening audiences in Europe, Middle East, Africa and the Western Hemisphere, and no peak-time breakfast listening in SE Asia, Australia, the Indian sub-continent, the USSR east of Moscow, Iran, the Gulf and East Africa. And they recommend the ending of transmissions to North America, Australia, New Zealand

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BENDINSUREFIRETOP  
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BOUNDTAMAKIT  
—PLAYEM.**

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***(You're) Fabulous Babe***

FR 13731

Kenny Williams

---

**A Whiter Shade of Pale**

LBUG 77

Procul Harum

---

**WE LOVE YOU**

F 13732

Cock Sparrer

---

**Jewellery Stone**

F 13738

Robin Sarstedt

---

**No one's ever gonna love you  
[the way that I love you]**

F 13736

Hazel Dean

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**DECCA**

# NEW RELEASES

Singles scheduled for release week ending 25 November 1977

ANGEL Winter Song Casablanca CAN 113 (p)  
 ALLEN, FRANKIE Just A Country Boy UA Rockfield UP 36337 (e)  
 BARCLAY, BILL The 12 Days Of Christmas GM GMS 9041 (w)  
 BEACH BOYS, THE Little St. Mick Capitol CL 15954 (e)  
 BRIAN & MICHAEL Matchstork Men & Matchstork Cats & Dogs  
 Pye Popular 7N 46035 (p)  
 CHRISTIAN, BARRY Alison Mercury 6007161 (f)  
 DIAMOND, NEIL The Grass Won't Pay No Mind MCA 337 (e)  
 FARLOWE, CHRIS Only Women Bleed Charly CYS 1031 (f)  
 FATBACK BAND Master Booty Polydor 2066870 (p)  
 FESTIVAL SINGERS, THE Happy Birthday To You EMI 2728 (e)  
 HAWKINS, EDWIN Oh Happy Day Buddah BDS 463 (p)  
 HILLAGE, STEVE Not Fade Away (Glid Forever) Virgin VS 197 (v)  
 JASPER CARROT The 12 Days Of Christmas DJM DJS 10815 (e)  
 JET BRONX & THE FORBIDDEN Ain't Doing Nothing  
 Lightning LIG 507 (w)  
 KELLY ROBERTA Zodiac Oasis 3 (c)  
 LABELLE, PATTI Dan Swit Me Epic EPC 5805 (c)  
 LANE, LOIS He Was Beautiful Gold GD 009 (l)  
 LONDON Animal Games MCA 336 (e)  
 LONDON PIPE & CHOIR, THE Arrival Epic EPC 5861 (c)  
 LONG TALL ERNIE & THE SHAKERS Do You Remember  
 Polydor 21211341 (f)  
 MARTIN, ALAN The Road To Bethlehem President PT 469 (l)

MARTIN, NEIL Let Me Go EMI 2731 (e)  
 MOTORS, THE Be What You Gotta Be Virgin VS 194 (v)  
 NAZARETH Gone Dead Train Mountain NAZ 002 (f)  
 NELSON, RICK You Can't Dance Epic EPC 5821 (c)  
 NEWPORT MALE VOICE CHOIR, THE Love Me Tender  
 Polydor 2058964 (f)  
 ODYSSEY Native New Yorker RCA PC 1129 (r)  
 O'HARA, MARY 45 Years Chrysalis CHS 2194 (f)  
 OLDFIELD, MIKE Cuckoo Song Virgin VS 198 (v)  
 PAYNE, JACKIE It's Gonna Be Alright Barak BAR 4 (l)  
 POET & THE RODS All Wi Doin Is Defendin Virgin VS 19012 (v)  
 PRESLEY, ELVIS My Way RCA PB 1165 (r)  
 RARE EARTH Is Your Teacher Cool? Prodigal 7 (e)  
 RUFFIN, DAVID You're My Peace Of Mind Motown TMG 1093 (e)  
 SLADE Merry Xmas Everybody Polydor 2058422 (f)  
 TALKING HEADS Psycho Killer Sire 6078610 (f)  
 THOMAS, BJ Still The Lovin Is Fun MCA 335 (e)  
 WILLIAMS, ANDY Sad CBS 5867 (c)  
 WOMBLES Womble Of The Universe CBS 5830 (c)  
 WOUNDED JOHN SCOTT CREE Rudolph The Red Nose Reindeer  
 Pye Popular 7N 46034 (P)  
 WITHERS, BILL Lovely Day CBS 5773 (c)

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 (v) Virgin (l) Lugtons

# NEEDLETIME

This week the stations' picks are exceptionally varied and diverse but there are one or two singles around that everyone seems to be playing off their turntables. Inevitably WINGS are flapping everywhere to the sound of 'Mull of Kintyre' (Capitol), while LEO SAYER's 'There Isn't Anything' (Chrysalis), RUBY WINTERS' 'I Will' (Creole), YVONNE KEELEY & SCOTT FITZGERALD's 'If I Had Words' (Pepper), MANFRED MANN's 'California' (Bronze) and STEVIE WONDER's 'As' (Motown) are not too far behind.

Picking up airplay all over the place are JULIE COVINGTON's 'Only Women Bleed' (Virgin), MIKE BATT's 'Railway Hotel' (Epic), KENNY ROGERS' 'Sweet Music Man' (UA), JOAN ARMA-TRADING's 'Willow' (A&M) and the BRIGHOUSE & RASTRICK BRASS BAND's 'Floral Dance' (Logo).

But we'll take Wings now and visit a few of the kingdom's radio stations to find out what's happening over the airwaves.

At Metro Andy Craig tells us they've had PETER McCANN hanging around for a couple of weeks with 'Save Me Your Love' (20th Century) but now they're playing it heavily. Also favouring the Geordie ears at the moment are DONNA SUMMER's 'Love's Unkind' (GTO), MANFRED MANN and, would you believe, PETERS & LEE's 'Let Love Come Between Us' (Philips) which, surprise, surprise, says Andy, is quite pleasant!

In Hallamland Beverley Chubb informs us that she can't hear enough of Miss Piggy with the MUPPETS on 'Waiting At The Church' (Pye), while GRAHAM PARKER & the RUMOUR are doing well with 'New York Shuffle' (Vertigo) and so are the INTERGALACTIC TOURING BAND with 'Love Station' (Charisma). "Naturally we're playing WINGS," she says, "it's absolutely splendid!"

Over in Bradford, Pennine's Stewart Francis admits that the station have been playing 'The Floral Dance' since the spring. You see the Brighthouse mob are local lads, brass bands being big news in Yorkshire. He says they've been saying it would be a Christmas hit for ages and are chuffed to bits that it's finally made the charts. BONNIE TYLER is receiving quite a lot of support for 'It's A Heartache' (RCA) and Pennine are still going with PAUL SIMON's 'Slip, Slidin' Away' (CBS) hoping it will be a hit. "We're potty about WINGS," says Stewart, "but then everyone is!" So they are ....

"Of course," says Forth's Tom Bell, when the 'Mull' is mentioned, "but I like THE BABYS' 'Isn't It Time' (Chrysalis), KENNY ROGERS, BONNIE TYLER and we're going with 'Back In Love Again' by L.T.D. and 'Witchfire' from RCA's BARDOT, not to mention Miss Piggy ..."

At Luxembourg Mary is definitely *not* going to rave about YVONNE KEELEY & SCOTT FITZGERALD no matter how many times it's

played over the 208 airwaves. She will rave about ERIC CLAPTON's 'Lay Down Sally' (RSO) and GREG ALLMAN & CHER's 'Move Me' (WB) though and she does admit that the following are the only records she would personally put on the turntable at the moment: JOY SARNEY's 'Angling For A Kiss' (Alaska) - "Brilliant" - HARRY NILSSON's 'Lean On Me' (RCA) and MANFRED MANN.

At BRMB they are playing the BARRON KNIGHTS' 'Live In Trouble' (Epic) and the DOOLEYS' 'Love Of My Life' (GTO) because they feel they should - but Brian Savin is mad about the KENDALLS' 'Heaven Is Just A Sin Away' (Polydor), thinks BOZ SCAGGS' 'Hollywood' is a great radio record and is quite excited about the BABYS. He's going with the re-mixed CLODAGH RODGERS' 'Save Me' (Polydor), 'Private Lives' by LOVE AFFAIR (Creole), BLUE's 'Women' (Rocket) and ALESSI's 'All For A Reason' (A&M) .... "at last!"

At Radio City Dave Lincoln is featuring LEO SAYER, BABYS, ALESSI, BOZ SCAGGS ("It's superb - going to be a monster"), and HELEN REDDY's 'The Happy Girls' (Capitol).

Doreen Davies was exceptionally eloquent this week in her choice for Radio 1. She says they're giving the BABYS exposure, as well as DONNA SUMMER and JULIE COVINGTON who she says gives a "lovely performance, sensitive and

poetic."

At Swansea Sound this week it's the ladies who are picking up a lot of the airplay. JULIE COVINGTON is "fabulous" says Colin Mason - so are DONNA SUMMER and LINDA RONSTADT. The latter is so wonderful in Swansea's eyes that they are playing both 'Poor Pitiful Me' (Capitol) and 'It's So Easy' (Asylum). "... we've been quite feminist lately," murmurs Colin Mason.

Apart from playing WINGS all the time, Clyde are sticking with TAVARES' 'I Wanna See You Soon' (Capitol) now that it's charted locally, as well as 'Free Me' by URIAH HEPP (Bronze) and JULIE COVINGTON.

A Beserkley release by GREG KIHN called 'For You' is finding favour with Radio Orwell and Hazel also tells us that JESS RODEN's 'Hardest Blow' (Island), BOZ SCAGGS and ERIC CLAPTON are also high on the list.

Last, but not least, across the water at DOWNTOWN, Cherrie has a few favourites at the moment. WINGS are being "played to death," she says and the station also think the BOOMTOWN RATS' 'Mary of the 4th Form' (Ensign) will do very well. Belting across the Belfast airwaves this week are PETE TOWNSEND & RONNIE LAINE's 'Annie' (Polydor), the BABYS, JESS RODEN, CARL DOUGLAS with 'Run Back' (Pye), The CATS' 'One Way Wind' (Smack), RANDY NEWMAN's 'Short People' (WB) and LEO SAYER.



# RADIO & RECORD NEWS PUT 'DOLPHIN'S' SINGLE IN A CLASS OF IT'S OWN..

## SINGLE OF THE WEEK

Dolphin swim cleverly through a sea of unusual rhythms on *Imagination Dancing* (Private Stock PVT 122). A very classy record indeed. Perfect radio material. It deserves to be a smash hit. Dolphin have produced a string of good records that have just missed out on chart honours. This could be the one to happen and like its predecessors it is meticulously performed and faultlessly produced. The gentle, languid melody erupts twice, once into a funky rhythm, once into a jazzy horn solo. But for most of the time the magical harmonies weave over a slow rhythm that is almost JJ Cale like in its insistency. Lovely arrangement. Smashing lyric. Original idea. As Rod Stewart once said while watching Kenny Dalglish: "Class. Real class."

Martyn Sutton  
RADIO & RECORD NEWS  
Tuesday 8 November 1977

This should set your 'IMAGINATION DANCING'



PRIVATE STOCK  
RECORDS LTD.

Single: **IMAGINATION DANCING (PVT 122)**  
Taken from their current album **GOODBYE (PVLP 1028)**

## A day in the life of a Programme Controller

Martyn Sutton offers a humorous tale of everyday life in an ILR Station. This is a purely fictional piece and we at *R&RN* know that nobody actually behaves like the hero of our story. Programme Controllers like Politicians, Lorry Drivers and David Soul are a fine body of men. So there. Now read on.

Get up. The creative highlight of my day. Have breakfast while reading the latest audience survey and listening to our Breakfast Show. Fall asleep and topple over. My face finishes up in the wife's scrambled egg. Bit messy and reminiscent of a Monty Python sketch. Wife isn't amused. Tells me to get to work and play at being God.

The wife's a charming lady. Only married her because her dad owns 24 radio stations in the States. While donning my middle aged, trendy mohair suit I realise the full implications of falling asleep at the breakfast table. Our audience figures must be uninteresting, our Breakfast Show must be less than riveting, I must be very tired and the wife's scrambled egg must still be decorating my moustache.

I wash the wife's scrambled egg down the sink (the best place for it really) and make a mental note to give Ricky Livid the Breakfast Show D.J. a right bollicking when I see him. He's supposed to be cheery and bright, wake people up not put them to sleep. If I fall asleep it's likely that Mrs Bloggs, our ideal made up listener, might fall asleep or even worse tune over to Radio One.



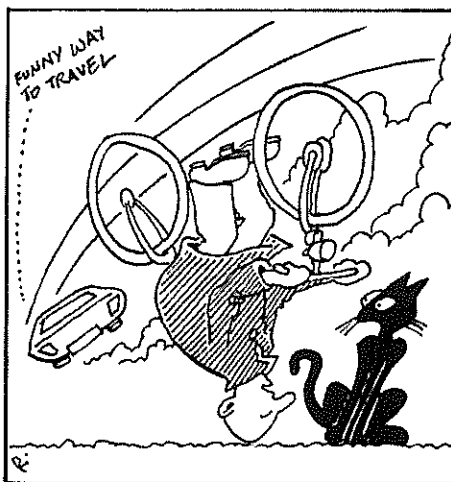
Mrs Bloggs is 40, a major consumer, has three children and is married to an out of work elephant hunter. She spends a vast amount of her social security allowances on the products advertised on Radio Effluent. She listens to us because, thanks to my exhaustive research, our output is banal enough not to overtax her brain cells. She is a LISTENER.

I drive my company Lamborghini through the grimy streets of Righthampton on the way to the station. It is 8.45. I'm

on my way to pick up my secretary who's a lot better looking than the wife. That's why she's my secretary. She can't type, makes even worse scrambled egg than the wife, dreadful coffee and a lot of trouble if she's in a bad mood. She thinks Shorthand is a punk rock group, has the telephone manner of a Mafia Hit Man and arguably the finest pair of legs in the Western Hemisphere.

Only the other day she climbed on my desk to adjust the photograph of me and Johnny Rotten having a coffee in the canteen. The Sales Director was in my office at the time explaining his latest scheme to sell advertising to out of work Brain Surgeons. Luckily his heart attack was only a minor one but poor old Christine was so upset that I had to console her for a couple of hours in the service lift.

Pick Chris up outside her flat. She gives me a cheery grin and eases her sinuous frame into the Lamborghini like a rampant boa constrictor. We chat away merrily and listen to Radio Effluent. Every now and then we sing along with the jingles. The sight of a man and woman driving along in a Lamborghini singing 'You'll wonder where your sadness went when you tune into Radio Effluent' is too much for a passing cyclist



who falls off his bike with a particularly nasty thump. Luckily he hits his head on the road and doesn't feel anything when the bus runs over him. Phone the station on the car phone ... Radio Effluent first with the news again!

We get to work. First hurdle of the day is the mail. Chris opens it, weeds out the loonies and makes coffee while I see what goodies have arrived. The score: Seventeen job applications including letters from Angela Rippon, Simon Dee and a young man named Charlie from Bolton who "always wanted to work in radio and could start tomorrow." Three job rejections for me including a top job at the I.B.A. and a radio consultancy gig

in Libya. Five presents from Record Companies. (How many times do you have to tell these cretins to send all gifts to my home address?) An application from a local deaf school for some free records and a few assorted circulars.

The first problem of the day is linked to a letter from the winner of our competition offering a night out on the town with one of our D.J.'s. By a stroke of fate the lucky winner is Charlie 'Mad Dog' Burkenshaw who is part of our captive audience down at the local Nick. Charlie is doing 20 years for armed robbery and because the Governor won't let him out for the night he's suing us under the Trade Descriptions Act.

The second problem of the day descends when Ricky Livid comes in for his bollicking. Ricky is seven inches taller than me and twice as heavy. He used to work on a Pirate Radio Station and he once drowned a Programme Controller who had criticised his on-air ability. Just threw him overboard. I tell him what a great show he delivered this morning and promise him a rise. I'm very good at taking decisions. A Firm Hand is what this station needs you know.



The third problem of the day arrives in the form of every other D.J. in the station barging into my office while Christine is trying on a new station T. Shirt. She's looking particularly attractive with the boots, black stockings and the whip but I have to listen to the jocks demanding a rise because Ricky Livid's getting one. They all go on strike and me and Chris have to do a double hander Housewife Show all morning.

Came off the air absolutely knackered at 12 o'clock. I'd forgotten how much hard work goes into being a D.J. I give all the jocks an ultimatum. Back to work or I fire them. The brilliant logic of this ultimatum leaves them gasping and they go back to work. Firmness triumphs again. Kiss Chris goodbye and split for my lunch appointment at Luigi's . . . a local

Italian restaurant. Luigi has been unbearable since Italy beat England. I really hope he doesn't sing Santa Lucia all through the second course like he did last week.

Halfway through my lunch with two Record Company men I see Luigi running towards me shouting something about a phone call. Break off the negotiations for a Villa in Spain in return for Playlist favours and head for the phone. Crisis time. Those bloody D.J.'s were only pretending to go to work. Sid the one armed Security Man with asthma informs me that everyone has left the building. Don McLean's 'American Pie' is on the turntable in Studio One and there's four minutes to the end of the record. Decision time. I tell Sid to see the Accountant. All the D.J.'s are fired and they should be given their cards.

Feeling like an important executive I phone Simon Dee and Charlie from Bolton who had always wanted to work in Radio. Would they be interested in being the station's only D.J.'s? All outside gigs (Discos ... opening supermarkets etc.) to be done by them and all monies split 50-50 after my 75% cut? They would? Great. How soon could Simon be at the station and on the air? A minute and a half? Knockout. I promise them both a lot of money and return

to my lunch. We'll be the only station in the world with only two D.J.'s. Each of them hosting a daily 12 hour show. A master stroke.

Halfway through my third brandy and the Villa in Spain is all organised . . . when Luigi flits around the tables like a Juventus striker shouting 'Anotha Bloody Phona call . . . itsa for you again Senor'. Everybody knows he was born and raised in an Italian Pizza bar in Soho so why he bothers with the accent beats me.



It's Sid again. Simon Dee has walked out because the studio chair hadn't got

his name on the back. 'American Pie' has another minute and a quarter to run. I tell Sid not to panic and find Christine. If she's dressed she can do a consumer programme for a couple of hours about local food prices. Bombshell time. The lovely, faithful Chris with the great legs, stupendous cleavage and average brain has resigned. She's gone to work for Radio One. . . the opposition. Tempted away by more money, luncheon vouchers and a seat next to Noel Edmunds in the B.B.C. Canteen. So much for loyalty.

I sum up the situation. In thirty seconds 'American Pie' will run out and the Public of Righampton will hear silence in stereo on their radios. The station now only employs one D.J. and keen though Charlie from Bolton who "always wanted to work in Radio" might be he won't be able to work 24 hours a day for very long. The wonderful Christine has left for the Beeb and is probably even now reducing grown men to quivering wrecks as she minces down the corridors of Broadcasting House.

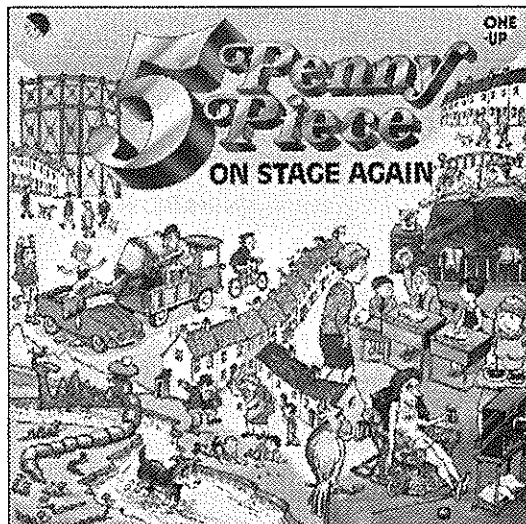
I say goodbye to Sid, pour my brandy over Luigi and leave the restaurant. I think I'll go into management. There's an interesting punk band called Flash Harry and the Razors who could use a little guidance. I never did like Radio much anyway.

# HEAR OF THE DAY PIDDLING PETE STROLLED INTO TOWN.

The most outrageous dog of our times is featured on the new live Fivepenny Piece album:

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## The Movies

BY ADRIAN HODGES

There's always been an unfortunate trend in the British music business of ignoring homegrown talent in favour of the latest American sensation, even though the musical quality may be no better. I have an idea that if 'Double A Side', the debut album for GTO of The Movies were the latest from, say, Steely Dan or Little Feat, the critics would be falling over themselves to praise it. Not that The Movies owe any particular debt to those groups; what they do have in common is a subtlety of approach and execution available only to the most efficient musicians. As it is The Movies have so far failed to receive the kind of attention their skilful and surprising album merits – an oversight which surely is being corrected now the band is gigging in earnest.

Although 'Double A' is the first for GTO The Movies are no newcomers, with an earlier album on A&M and prestigious support gigs with Supertramp and Joan Armatrading; but when I spoke to Jon Cole, main songwriter and spokesman, the feeling was definitely that this is a fresh start for the group. Jon feels that their earlier career provided experience but little else, and with new bass and keyboard players he prefers to look to the future, rather than dwell on a rather frustrating past.

In these days of dole queue rock and professional ignorance The Movies' background may seem a little unfashionable; based on a nucleus of Cambridge graduates, the six musicians who make up the band make no secret of their desire to produce intelligent music, lively but still thoughtful. Not that Jon has any antipathy for the new wave – and indeed he vehemently agrees with their hatred of the so-called superstars who spend all their time in the South of France moaning about their taxes. What does bother him is the media over-kill currently focused on the new wave, and which is likely to make it that much harder for bands like The Movies to make it to the attention of their potential audience.

He is an energetic, slightly cynical speaker, an attitude that is reflected in his more serious songs, especially the last single 'Big Boys' Band' which is by far the most accomplished song on the album,

and should have, at the very least, been a big airplay hit around the country, although it was maybe a little too sophisticated for mass sales. Broadly speaking, 'Big Boys' Band' is a political song about the inevitability of compromise, no matter how idealistic you may be – certainly a valid theme at a time when punk bands can reconcile themselves to posing in up-market colour supplements. Cole's lighter side can be seen on 'She's a Bebopper' probably the



most commercial effort on the album, and I would have thought a more likely single.

From the beginning of our interview, Jon had been anxious to emphasise that The Movies are a British band, but even so I felt obliged to ask him about his influences, as, to my ears anyway, 'Double A' owes almost nothing to the usual British approach – its roots seemed much more in the American mainstream – Steely Dan especially springing to mind as a valid comparison. My theory, however, met a cool reception from Jon: "Our music's not American music because we're not American – it's as simple as that. It's not funk; it's soul funk if you like, in a wider sense, but it's got nothing to do with James Brown. It's hard – and unnecessary – to put a label on it. We use a certain style, funky, jazzy, or whatever, for a certain purpose – if a song needs a particular treatment then we'll use it, but we don't work to any set pattern." Despite this – and Jon's claims that he very rarely listens to his contemporaries anyway, it's impossible not to detect the shadow of Steely Dan over Cole's melodic and lyrical approach, especially on 'Big Boys' Band'. But this is only a minor criticism in view of the strength of the end product,

and I'm certain that such difficulties will diminish as The Movies establish their own identity.

The Movies, at their best, strike a balance between energy and accomplishment that should establish them fairly soon with live audiences, for although they may lack the frenetic quality of the new waves, there can be no doubting their enthusiasm and commitment; Jon believes that you don't necessarily have to shout in order to make yourself heard: "Instead of screaming out something like 'Big Boys' Band' or 'Playground Hero' which, we hope, are just a little bit more subtle. Hopefully people listening to them will initially be attracted by the time, but then the lyrics will give them something to think about. For me the music and the lyrics have got to be of equal importance. Ideally people will be intrigued enough to come back and listen again, and not just let it float away."

Jon is pleased with the new album, although like all musicians he thinks it could have been better. For me, one of its major strengths is the production work of Ray Singer and James Guthrie, which manages to avoid most of the pitfalls common to English bands attempting the kind of sophisticated instrumental interplay that our American cousins seem to accomplish so effortlessly. The vital percussive sound has a crispness unusual in English productions, and Cole's distinctive vocals are mixed well to the fore. All in all it's an accomplished piece of work, certainly one of the most impressive debuts by an English band this year. If The Movies get the kind of support from the media that their talent fully justifies, and if some of the more progressively-minded stations like Clyde and BRMB get behind it The Movies stand every chance of emulating the success of their American counterparts – although sadly I suspect that success is more likely to come, initially at least, across the Atlantic, bearing in mind the traditional British inability to handle anything that can't be easily categorised and labelled. The Movies are too diverse to fall into any category very easily, and that may work against them. All I can suggest is that you listen to them for yourselves; I think you'll find it worthwhile.

# SUB SCR IBE

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# SINGLE REVIEWS

The 'These might have been records of the week in lots of other weeks' section.

Turn *The Page* by Bob Seger (Capital CL 15956), *As* by Stevie Wonder (Motown TMG 1091), *There Isn't Anything* by Leo Sayer (Chrysalis CHS 2190), *Love's Unkind* by Donna Summer (GTO GT 113) and *Women* by Blue (Rocket ROKN 534).

Bob Seger is a great talent. 'Night Moves' should have been a smash. 'Need Ya', 'Rosalie' and lots of others are required listening. This latest single should do well after his recent, successful tour and is a dramatic, eloquent tale of a musician's lot. Superb lyrics, haunting melody. Sung with charismatic conviction. The record evokes a great atmosphere and talking of great atmospheres Mr. Wonder's latest is a masterpiece. While Seger conjures up a mood of bleak unreality Stevie lays another piece of beautifully relaxed, precise music on his public. 'As' is, of course, yet another track off his '76 album 'Songs In The Key of Life'. One can't blame Motown for continuing to pull singles off the set as our hero is not coming up with new products and the albums contain more hit singles than many a phony 'Greatest Hits' compilation. A fabulous song. Keyboards weave in and out of the mix setting the restrained mood for those great rhythms and clever backing vocals. Sayer's record is another sales and airplay smash. A smooth, Perry produced song, clever but basic, and greatly enhanced by a fine Tom Scott sax solo. The sensual Donna Summer's latest is an unqualified smash. Despite court cases, label battles and all you can't keep a good woman down. 'Love's Unkind' is in some ways the most commercial track on her hit album. That means it just could be another number one. A fiendishly catchy hook and fab production. It's nice to see Mi. McMillan getting a look in writing wise and his composition 'Women' should give Blue a sizeable hit. Wonder who plays the mildly honky tonk piano lines? Lovely shuffle beat, nice harmonica work, infectious melody. It's the sort of song that would not have been out of place on a '66 Beatles' album. There is, of course, no higher form of praise. A slice of pure pop.

The 'very nice indeed' section. Contents. One bottle of

Southern Comfort. Two slices of rump steak. Charlotte Rampling and records by Elkie Brooks, Eddie Rabbitt, Rikki & The Numbers, Johnny Nash, Twiggy, Michael Holm, David Castle, Window, Sprinkler, Johnny Mathis, Graham Parker & The Rumour and Supertramp.

Elkie's *Do Right Woman, Do Right Man* (A&M 7324) is a smashing record. It should be well known via her album and while it's great airplay material for certain time slots it may be too slow for massive exposure. The lady's bluesy 'Lived in' voice is quite superb but I fear that this blues record may just be too bluesy and too good for the jolly old Top 20. I hope I'm wrong. There's no way I'm wrong about the next one. Mr. Rabbitt's *I Can't Help Myself (Here Comes the Feeling)* (Electra K12251) will not be a hit but it deserves support on the radio. A very nice, countryish ballad. Rikki & The Numbers' *The Heartbreak Kid* (Rainbow RAIS 1001) is produced by Gary Benson whose usual forte is soft, melodic ballads. Soft and melodic this isn't. A good, driving rocker. Witty, polished and packed with potential. (Nice bit of alliteration there Mart... Thanks Mum) Johnny Nash does his usual bit on Bobby Darin's *Dream Lover* (Epic SEPC 5786). That is to say he takes a well known hit, gives it a modern arrangement and pours his unique voice all over it like vintage Moet & Chandon. A classy record that will do well. Twiggy's *Tomorrow Is Another Day* is arranged by Bergen White no less and is culled craftily from the latest Disney film. Nice, gentle, melodic—standard MOR/late Night Show Material. It's on Mercury 6007 159. *Lady Love* by Michael Holm on Response (SR 507) is a clever, polished record that should pick up lots of airplay as is *Ten To Eight* by David Castle (Parachute RRS 501). Castle's record is tailor made for massive radio play because of the radio connotations. Many though these are the record never seems contrived. A nice one. Window show a lot of promise on the clever, catchy *Bandit* (Riva 12). A good record featuring a smashing rhythm and unusual lyrics. Sprinkler's *Face To Face* (Ariola/Hansa AHA 507) is produced by Solid Gold Mike Hurst and is a fine pop record. Inventive and accomplished in its limited way but Ariola has yet to set the

problem will be that anything short of World War Three or Callaghan's resignation might seem an anticlimax. Supertramp are one of my favourite bands. *Babaji* (A&M AMS 7326) from their 'Even In The Quietest Moments' album is not one of their best songs. Good enough though for lots of radio exposure and the bottom half of the Top 50. Original, intelligent, sophisticated, interesting. As always.

The "Hello Hello Hello What's going on here then?" section.

Stand by for two more Beatle rip offs, another Elvis rip off, A Christmas record, a new one from the man who baked 'American Pie' and the latest offerings from the Boomtown Rats and The Sarr Band. Hot on the heels of DBM come *Unlimited Citations* by Cafe Creme (Harvest HAR 5143) and *The Boys from Liverpool* by Silver Convention (Magnet MAG 106) The Cafe Creme is a smash hit all over Europe, no doubt the Silver Convention record will clean up in the States. Undeniably clever though these records are they perpetuate an amazing irony. In trying to edit clips of the songs skillfully and retain the plodding disco beat the artists succeed in making some of the most melodic music of all time sound unbelievably tiresome. Indeed most of the songs are welded to the afore-mentioned disco beat with such dedication that they finish up sounding the same. I would have thought that this was impossible but the Recording world and my ears on fire. I

wish them well. Mathis' version of the David Gates standard *Sweet Surrender* doesn't set my ears on fire either but it is well arranged, well produced and beautifully sung. A hit. I hope Parker and his Rumour have a hit with their compulsive, rocking *New York Shuffle* (Vertigo 6059 185) They deserve it. Try careering up to the news with this one. The Industry triumphs again. Merle Haggard has come up with a dreadfully sentimental, religion soaked Elvis tribute on *From Graceland To The Promised Land* (MCA 330). The Jordinaires croon along merrily and by the end of the record a good many people will be convinced that Elvis was sent to Earth by that Master Producer in The Sky himself. Mind you the record works quite well in many ways and it's a lot better than the appalling J.J. Barrie Bing Crosby tribute. It just shows you. The Yanks outdo us at everything. From Space Technology to Death Records. Talking of Death Records... *Christmas 1914* by Mike Harding (Phillips 6006 585) neatly ties in Death, Christmas and the War that we all should be remembering with no trace of shame. Consequently it could be a monster hit. Actually, I refuse to castigate Harding because the record stands up very well indeed. Good, well constructed, moving schmaltz of the highest order. Don McLean's clever, scathing *Prime Time* (EMI International INT 542) is far too American-orientated to do well over here. Interesting nevertheless.

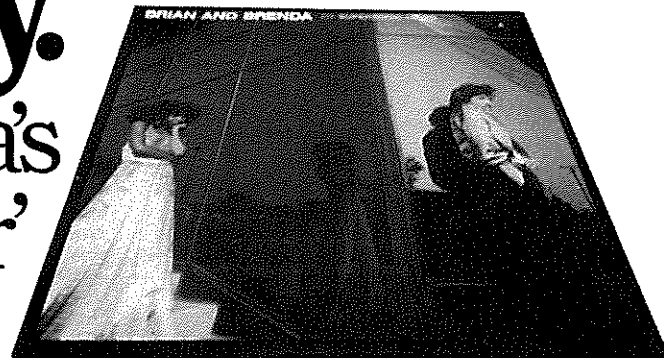
Martyn Sutton

## Single of the Week

So Paul played a few chords to Denny and said "It's time I had a number one single. I've sold millions of albums since 1970 and had a few number twos over here but never a number one. Topped the American charts more times than Johnny Rotten has had hot dinners but never a number one over here." So Denny said "I know what you mean. Here try this chord and that verse. We've written a winner here Paul. It's like Hey Jude meets Amazing Grace meets White Christmas." So Paul said "Fab... we'll have a bagpipe bit on here and make a film in the heather that they can use on Top of the Pops." So Denny said "It's one of your growers Paul. Lennon might write you a nasty letter about it but who gives a..." "Precisely" said Paul, "A lot of critics will pan it on first hearing and then be singing it in a week or so. I love doing that to them. Linda calls it 'Subliminal Hook writing.'" So Denny said "I can't get the chorus out of my head even when I'm drunk." So Paul said "Christ it must be good." So it came to pass that *'Mull of Kintyre'* (EMI R6018) was played to death on Radio Clyde, brought shivers of pleasure down many a spine all over the world and sold a million. Easy really? Well... just you try it.

# The sound barrier has never been broken so beautifully.

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barriers between Soul, West Coast rock, disco and silky melody.



With a little help from their friends, Jim Keltner,

Danny Kootch and The Tower of Power Horns.

# Brian and Brenda Russell Supersonic Lover.



# ALBUM REVIEWS

## 10 CC

Live and Let Live  
Mercury 6641 698  
Recorded Live in London  
and Manchester.

When 10 CC took the show of the album out on the road, earlier this year, they met with sell out concerts everywhere they went, and audiences that just wouldn't let them go. Simultaneously, their first album with the Gouldman/Stewart line-up charted, along with their first single. Ominously, their second single divebombed, and the album fell off the charts embarrassingly quickly. In the light of their recent chart performance, the new live double album could turn out to be a serious mistake. If the album does good business, then Gouldman and Stewart will have achieved their aim of establishing 10 CC's new identity. If not, then it's going to be the old songs on this album that will serve as the initial stumbling blocks. For although Gouldman and Stewart have been responsible for a huge output of 10CC material, the new renditions of the songs sound thin in comparison to the studio originals, with the absence of Creme and Godley's voices painfully apparent. However, it is obvious that the new 10CC is going to allow a lot more scope for individual musicianship: the band have drafted in one of the finest keyboards in the country in Tony O'Malley (ex-Kokomo), and Stewart's guitar is decently to the fore at last. Somehow, though, the neurotic element in the band seems to have gone with Godley and Creme, and what's left is just a little too normal, for my

tastes at least. The album shows a skillful pacing of the band's set, with a brisk run-through of most of the band's 'Deceptive Bends' package prior to relaxing into the older material; but as a live album 'Live and Let Live' fails on the simple grounds that it takes three sides before any tangible audience reaction is recorded along with the songs. **Airplay Value: \*\*\***  
**Sales Potential: 8 R.V.**

## Donna Summer

Once Upon A Time  
Casablanca CALD 5003  
Recorded Musicland,  
Munich.

Following upon Donna Summer's steamroller success with her recent recordings, here is yet further proof that Disco can induce severe brain-damage. Ignore all previous piddling attempts at the genre: Donna and her scientific friends have elevated the craft of Disconcept to its highest state: The four-act playlet. No wonder they recorded it in Germany. Yechh. That said, the mere fact that one finds four sides to a double album explains the four acts, and for the rest, it's a uniform beat and key across the entire (ahem) album with a succession of songs - if you wish to differentiate between sets of lyrics - that follow a loose narrative. The narrative, by the way, matches the music for ideas. Now, I know that Donna Summer will probably have several singles hits of this package, but that doesn't prevent the album sounding ludicrously boring. But then, at least Donna and the Sex Pistols have proved that they have something

in common: put your formula on album, and it repeats itself into the ground. God help us: this will probably be a hit. **Airplay Value: \***  
**Sales Potential: 8 R.V.**

## Don McLean

Prime Time  
EMI International  
Produced: John Peters

Considering he penned one of the classic singles of the decade, Don McLean has hardly been spectacular in his recording since 'American Pie' hit the airwaves over five years ago. A master of many styles, McLean's relaxed and easy songs have always been better suited to the ballad idiom, and it is in this field that he had found most of his followers, 'Vincent' still remaining the standard in his stage show. With so much talent, it had only to be a matter of time before he came up with an album that exposed all his strengths, especially his fine, fluent guitar style and warm voice. It's ironic that an artist who writes primarily about American life should be more popular in Britain than his home country, but such is the case. 'Prime Time' is a good collection of songs, and the title track could possibly provide him with his first hit since 1972, the rest of the album highlights his ability to play the blues, *Colour TV Blues*, bluegrass, *Down The Road/Sally Ann*, or just plain simple love ballads, *When Love Begins*. Sadly, he shows little need to express himself again in the form that brought him his most remembered song, driving rock n' roll. **Airplay Value: \*\*\*\***  
**Sales Potential: 7 J.W.**

## Stretch

Lifeblood  
Anchor ANCL 2023  
Recorded: Kingsway &  
Sound Techniques

Elmer Gantry has had a chequered career. He nearly made it in the sixties with his Velvet Opera who did a splendid version of 'Hush', a song Deep Purple eventually scored with. A couple of years ago his gritty vocals were let loose on 'Why Did You Do It' and finally it seemed that Stretch would be the band that he could develop into something special. No such luck, the band have made little progression, their performances on 'Lifeblood' are wooden and lacking in guts, power, and aggression; they even make a tea party of Rick Derringer's *Rock n' Roll Hoochie-Coo*, a stormer of a song. The general fault seems to lie in some very sloppy production which gives everything a half finished feel to it. **Airplay Value: \***  
**Sales Potential: 4 J.W.**

## Rick Nelson

Intakes  
Epic EPC 81802  
Produced Rick Nelson  
Recorded Sound City., L.A.

Maybe it's just the lighting on the cover photo, but it looks like ol' Rick's getting a few grey streaks in his boyish locks these days. Not that his faculties are impaired in any way, mind. Nelson took a nosedive into country rock obscurity after his first flush of teen success, but of late his star seems to be in the ascendant again. Rick is now set to make a determined play for a slice of the US adult contemporary market. Or, to put it another way, hip MOR looks to be a safe bet. Actually, this is being a trifle hard on our boy - the album is a fine set of country-ish songs, pop enough to please, country enough to score in the mid-west, and hip enough to keep the remnants of Nelson's 60s freak following happy. Just enough, and not too much of all three, in fact. For the US, there doesn't seem to be any hitch for Nelson, especially now he has a certain Col. Parker handling his affairs. For the UK, it might be a wise decision to break him from a country standpoint. Best tracks: *Wings, One x One*, or the covers of *Gimme A Little Sign*, or Gallagher and Lyle's *Stay Young*. **Airplay Value: \*\*\*\***  
**Sales Potential: 6 R.V.**

## Split Enz

Dizrythmia  
Chrysalis CHR 1145  
Produced: Geoff Emerick  
& Split Enz  
Recorded: Air Studios

It's odd that the colonies have provided few things musically that have been remotely original or worth a second listen. There have been a few individual exceptions like Neil Young, Joni Mitchell and the Band but generally it has been very stagnant. Split Enz, who originate from New Zealand, are about to set a few things straight with their brand of music which is highly original, entertaining, and worthy of many listens. They are above all a songs band, obviously influenced by the likes of the Kinks, the Move, and the Beatles. They've also developed a fantastic sense of on stage theatrics which adds a further dimension to their music. Tracks: *Crosswords, Parrot Fashion Love, Sugar and Spice and Charlie*. **Airplay Value: \*\*\*\***  
**(rock shows only)**  
**Sales Potential: 7 J.W.**

## Oscar Peterson Jam

Montreux 77  
Pablo Live Deluxe  
2308 208  
Produced: Norman Granz  
Recorded: Mountain  
Recording Studios,  
Montreux

A jam session is really the only true way in jazz for musicians to test themselves against each other, similar, as Duke Ellington once stated, to the knights of old jousting, often with their lives as well as their reputations at stake. This jam session, recorded at the Montreux festival earlier this year, has some of the finest, if not the finest jazz musicians gathered together for a memorable blow. Clark Terry and Dizzy Gillespie are the two greatest trumpet players in the history of jazz, Oscar Peterson, Art Tatum styled pianist, possibly the most famous Canadian alive, Niels Pedersen, the extraordinary Danish bassist who has a long future ahead of him, and Bobby Durham currently in the Tommy Flanagan Trio, are captured in remarkable form, on four numbers, *Ali and Fraser, If I Were A Bell, Ellington's Things Ain't What They Used To Be and Just In Time*. A great occasion. **Airplay Value: Specialist Jazz Only**  
**Sales Potential: 8 J.W.**

## Album of the Week

### Robin Trower

In City Dreams  
Chrysalis CHR 1148  
Produced: Don Davis  
Recorded Criteria Studios, Miami.

Another British artist who sells like hot cakes in America but hardly commands the same sales in Britain, has up to now formed his success as a Hendrix styled guitar hero who built up a legion of fans from his Procol Harum days, and established himself with albums like 'Bridge of Sighs', and 'For Earth Below' as a virtuoso, slightly indulgent guitarist, rich in technique and style; yet there was a tendency to let the guitar take over completely. Often there was little emphasis on the originality of the songwriting. 'In City Dreams' is a conscious effort by Trower to place more emphasis on the songs rather than the guitar, and to get away from a brand of music that was rapidly becoming very old hat; there are musical limitations in a three piece rock band. The change has worked wonders, and the thought and care that has gone into the album shows through. His most satisfying album to date. Tracks: *Somebody Calling, Bluebird, and Love's Gonna Bring You Round*. **Airplay Value: \*\*\*\* (rock shows only)**  
**Sales Potential: 8**

J.W.



**Phoebe Snow**  
Never Letting Go  
CBS 82224  
Produced Phil Ramone

Phoebe Snow, it seems, just keeps on getting better and better. Her albums become ever more engaging, warm, and increasingly packed with songs that last: songs you keep coming back to. Her US success while long in the coming, is now assured, and all that remains is for this country, and thus the rest of Europe, to accept her. At present, this appears unlikely. Despite the lead set by A&M with Joan Armatrading and Elkie Brooks, CBS UK don't appear to set a great deal of store by Phoebe Snow. Let's hope they change their minds. On another, commercially related front, the album should pick up a fair amount of airplay. Snow sounds good, and while she can swing her way expertly through uptempo stompers, she is at her best on her own, generally low key ballad, material. Most impressive of these are *Majesty Of Life*, and *Middle Of The Night*. Best of the uptempo songs: *Love Makes A Woman*,

and *Electra*.  
Airplay Value: \*\*\*  
Sales Potential: 5

R. V.

**The Bob Seger System**  
Mongrel

Capitol CAPS 1010  
**The Bob Seger System**  
The Bob Seger System  
Capitol CAPS 1013

**Sutherland Brothers**  
Band  
Sutherland Brothers  
Band

CBS 82297  
**The Sutherland Brothers**  
and **Quiver**  
Dream Kid  
CBS 82299

**The Sutherland Brothers**  
and **Quiver**  
Beat Of The Street  
CBS 82300

**The Sutherland Brothers**  
The Sutherland Brothers  
CBS 82298

Six albums, all reissued, and all of which might well have been decently forgotten, for all the good that their reissuing will do

their makers. Capitol, in a fairly shortsighted attempt to cash in on the good press that Seger has generated with his visit, have dug up two albums from 1968 and 1970, and which can still be found in the bargain basement deletions racks. They are way out of date, and they sound it. On top of this, they were recorded when Seger was at a low ebb in his career. The albums preceded Seger's Detroit-based revival, first with Palladium, then with Warners, and finally with Capitol again. Wouldn't it have been wiser and cheaper to repromote his current material? CBS, for their part have made available all the Sutherlands product on Island, at full price. Each of the albums has some great stuff on it, but one wonders if CBS wouldn't have done better to give them a midprice tag, possibly as bargain double sets. Of course, if SB&Q score with another hit, then all this back catalogue availability is justified. Until the band hit again, and there is speculation that they might not, then this material will languish at the back of the racks.

R. V.

**The Babys**  
Broken Heart

Chrysalis CHR 1150  
Produced: Ron Nevison  
Recorded: Hidden Valley Ranch, and The Record Plant, L.A.

One of the success stories of the year, the Babys shouldn't find it too long before they crack the British market in the same way that they've stormed the American charts with their single *Isn't It Time*. After a very mediocre first album that seemed to take in all the worst aspects of heavy metal from bands like Bad Company, Led Zeppelin, and Free, they seem to have established a real identity as a class rock band, with their second album which is as inventive and melodic as the first one was dull and repetitive. The American based British rock band can only keep getting better, and despite a rather unfortunate name should attract a lot of attention with 'Broken Heart'. Best cuts: *Wrong Or Right*, *Isn't It Time*, *I'm Falling*.  
Airplay Value: \*\*\*\*  
(Rock shows only)  
Sales Potential: 6

J,W,

**Burlesque**  
Burlesque

Arista SPARTY 1028  
Produced Geoff Haslam  
Recorded Soundtrack Studios, Helsinki, Finland.

Burlesque's first album recorded live in front of an audience of near fanatic converts, failed to spread the band's reputation to wider markets. Their new album, while just as uncompromising as their first, might do them very nicely indeed. The songs are excellent, witty, and sharp as razors. Some of the humour is on the sicker side (*Steel Appeal*), and some of the material is unbroadcastable (the last few bars of *Take It Out On The People*, for example), but for the most part, the band peddle a neat line in sarcastic songs, along the lines of *Space Age Blues*. Even those numbers which lean towards punk - *Jerkin' Rochdale* - display nice touches, despite the fact that it is those very songs which are liable to be taken to heart by today's record buyer. Possibly a hit; in any event, it's damn good.  
Airplay Value: \*\*\*\*  
(Rock Shows)  
Sales Potential: 6

R. V.

# YOU CAN'T TURN OFF HIGH INERGY.

Already 34 with a bullet in the Billboard Chart and the reaction is the same this side of the Atlantic. **"You Can't Turn Me Off"** TMG1087.

**N.M.E.** "High Inergy gives a seductive treatment of a song which was a stand out on Millie Jackson's 'Lovingly Yours' album."

**Record Mirror** "Motown Shines Through Again."

**Black Echoes.** "A great record, beautifully sung, superbly

produced, immaculately paced. Destined to be a soul classic." **Melody Maker.** "A Stone Winner. To a cleverly constructed mid-tempo song there is added a hypnotic hook and some lusciously erotic female vocals. Set to follow where 'You're Gonna Get Next To Me' led."



Specially edited airplay version now available.

# PLAYLISTS



## Week commencing 18 Nov Victory Roll Top 40

ABBA The Name Of The Game (Epic)  
 QUEEN Champions (EMI)  
 BEE GEES How Deep Is Your Love (RSO)  
 TOM ROBINSON BAND 2 4 6 8 Motorway (EMI)  
 SHOWADDYWADDY Dancin' Party (Aris)  
 SANTANA She's Not There (CBS)  
 ROD STEWART You're In My Heart (Riva)  
 STATUS QUO Rockin' All Over The World (Vert)  
 DARTS Daddy Cool (Mag)  
 ELO Turn To Stone (Jet)  
 ROXY MUSIC Virginia Plain (Poly)  
 CHICAGO Baby What A Big Surprise (CBS)  
 JACKSONS Goin' Places (Epic)  
 CARPENTERS Calling Occupants (AM)  
 KENNY EVERETT & MIKE VICKERS Kaptain Kremmen (DJM)  
 CRYSTAL GYALE Don't It Make My Brown Eyes Blue (UA)  
 SMOKIE Needles & Pins (RAK)  
 ELVIS COSTELLO Watching The Detectives (Stiff)  
 LENNY WILLIAMS Shoo Doo Fu Fu Ooh (ABC)  
 DENICE WILLIAMS Baby Baby (CBS)

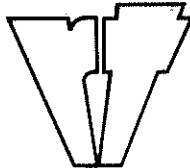
## Rollercoasters

*Nicky Jackson*  
 PHILIP GOODHAND TAIT Angel Town (Chry)  
*Jack McLaughlin*  
 JULIE COVINGTON Only Women Bleed (Virg)  
*Chris Rider*  
 YES Going For The One (AtI)  
*Howard Pearce*  
 HOT CHOCOLATE Put Your Love In Me (RAK)  
*Dave Carson*  
 ELVIS PRESLEY My Way (RCA)  
*Dave Christian*  
 BOZ SCAGGS Hollywood (CBS)  
*Chris Pollard*  
 ALLMAN & WOMAN Move Me (WB)  
*Station Special*  
 JOHNNY MATHIS Sweet Surrender (CBS)

## Andy's Album Chart

SEX PISTOLS Never Mind The ... (Virg)  
 BREAD The Sound Of (Elek)  
 ROD STEWART Footloos & Fancy Free (Riva)  
 QUEEN News Of The World (EMI)  
 ELO Out Of The Blue (Jet)  
 DAVID BOWIE Heroes (RCA)  
 CLIFF RICHARD Golden Greats (EMI)  
 SANTANA Moonflower (CBS)  
 GENESIS Seconds Out (Char)  
 DIANA ROSS 20 Golden Greats (Mot)  
 ELVIS PRESLEY In Concert (RCA)  
 ELTON JOHNS greats (DJM)

ROXY MUSIC Greatest Hits (Poly)  
 WISHBONE ASH Front Page News (MCA)  
 LEO SAYER Thunder In My Heart (Chry)  
 PAUL SIMON Greatest Hits (CBS)  
 STATUS QUO Rockin' All Over The World (Ver)  
 JOAN ARMATRADE Show Some Emotions (AM)  
 CARPENTERS Passage (AM)  
 STEELY DAN Aja (ABC)



## Radio Trent

### Week commencing 21 Nov Trent Playlist

ABBA The Name of the Game (Epic)  
 STATUS QUO Rockin' All Over The World (Vertigo)  
 BACCARA Yes, Sir I Can Boogie (RCA)  
 TOM ROBINSON BAND 2-4-6-8 Motorway (EMI)  
 SHOWADDYWADDY Dancin' Party (Arista)  
 DARTS Daddy Cool (Mag)  
 SANTANA She's Not There (CBS)  
 BONEY M Belfast (Atl.)  
 ELECTRIC LIGHT ORCHESTRA Turn To Stone (Jet)  
 ELVIS COSTELLO Watching the Detectives (Stiff)

JACKSONS Goin' Places (Epic)  
 DOOLEYS Love Of My Life (GTO)  
 BILLY PAUL Only The Strong Survive (Philly)  
 SANTA ESMERELDA Don't Let Me Be Misunderstood (Phil)  
 WINGS Girls School (Capitol)  
 QUEEN We Are The Champions (EMI)  
 ROD STEWART You're In My Heart (Riva)  
 BARRON KNIGHTS Live In Trouble (Epic)  
 BEE GEES How Deep Is Your Love (RSO)  
 CARPENTERS Calling Occupants (A&M)  
 ROXY MUSIC Virginia Plain (Polydor)  
 NAZARETH Love Hurts (Mountain)  
 RUBY WINTERS I Will (Creole)

JONATHAN RICHMAN Egyptian Reggae (Beserk)  
 MECO Star Wars (RCA)  
 CRYSTAL GAYLE Don't It Make My Brown Eyes Blue (UA)  
 DENICE WILLIAMS Baby Baby My Love's All For You (CBS)  
 KENNY EVERETT Retribution (DJM)  
 TINA CHARLES Love Bug/Sweets for my Sweet (CBS)  
 LENNY WILLIAMS Shoo Doo Fu Fu Ooh (ABC)  
 NOOSHA FOX Georgina Bailey (GTO)  
 CHICAGO Baby What A Big Surprise (CBS)  
 KENNY WILLIAMS You're Fabulous Babe (Decca)  
 DIANA ROSS Gettin' Ready for Love (Motown)  
 ALAN O'DAY Soldier of Fortune (Pacific)  
 SHERBET Magazine Madonna (Epic)

STEVIE WONDER As (Motown)  
 ERIC CLAPTON Lay Down Sally (RSO)  
 TAVARES I Wanna See Ya Soon (Capitol)  
 HOT CHOCOLATE Put Your Love In Me (RAK)  
 DAVID BOWIE Heroes (RCA)  
 KENNY ROGERS Sweet Music Man (UA)  
 GRAHAM PARKER New York Shuffle (Vertigo)  
 BONNIE TYLER It's A Heartache (RCA)  
 PETERS & LEE Let Love Come Between Us (Phillips)  
 BOB MARLEY Jamming (Island)  
 GEORGE MCCRAE Kiss Kiss Me (TK)  
 DONNA SUMMER Love's Unkind (GTO)  
 SILVER CONVENTION The Boys from Liverpool (Magnet)  
 BOZ SCAGGS Hollywood (CBS)

## New Releases

RICK NELSON Garden Party (MCA)  
 SYLVESTER Over and Over (Fantasy)  
 BLOSSOMS A P B (Mam)  
 SCOTT FITZGERALD & YVONNE KEELEY If I Had Words (Pepper/UA)  
 EARTH WIND & FIRE Serpentine Fire (CBS)

## Instrumentals

SPACE ART Onyx (Ariola/Hansa)  
 SPACE Tango In Space (Pye)  
 MANDRE Solar Flight Opus One (Motown)  
 MIKE POST Rockford Follies (MGM)  
 RAH BAND Jiggery Pokery (Ebony)

**HOLD ME** CW WHEN THE CHIPS ARE DOWN

UP36328

# radio 210

Week commencing 17 Nov  
**210 Top Forty**

ABBA The Name Of The Game (Epic)  
CHICAGO Baby What A Big Surprise (CBS)  
ROD STEWART You're In My Heart (Riva)  
CRYSTAL GAYLE Don't It Make My Brown Eyes Blue (UA)  
QUEEN Champions (EMI)  
BARRY MANILOW Daybreak (Arista)  
BEE GEES How Deep Is Your Love (RSO)  
DENEICE WILLIAMS Baby Baby (CBS)  
LOU RAWLS See You When I Get There (Phil)  
PAUL SIMON Slip Slidin' Away (CBS)  
PATSY GALLANT Are You Ready For Love (EMI)

BROTHERHOOD OF MAN Highwayman (Pye)  
CAROLE BAYER SAGER I'd Rather Leave While I'm In Love (Elek)  
BAY CITY ROLLERS The Way I Feel Tonight (Aris)  
KENNY ROGERS Sweet Music Man (UA)  
JIGSAW Only When I'm Lonely (Splash)  
BONNIE TYLER It's A Heartache (RCA)  
CROSBY STILLS & NASH Fair Game (Ari)  
SHOWADDYWADDY Dancin' Party (Arista)  
PERRY COMO We'll Meet Again (RCA)  
RONNIE MISLAP It Was Almost Like A Song (RCA)

BOB SEGER Turn The Page (Cap)  
FIRST CLASS Too Many Golden Oldies (Epic)  
JACK JONES Dixie Chicken (RCA)  
FRANKI VALLI I Need You (PS)  
DEMIS ROUSSOS With You (Phillips)  
TWIGGY Tomorrow Is Another Day (Merc)  
MIKE BATT Railway Hotel (Epic)  
DEBBY BOONE You Light Up My Life (WB)  
HARRY NILSSON Lean On Me (RCA)  
ROBIN SARSTADT Jewelry Store (Decca)  
WINGS Mull Of Kintyre (Capitol)  
SUPERTRAMP Babaji (AM)

DANNY WILLIAMS I Hate Hate (Ensign)  
BOOBY OGDEN ALIAS PETER FONDA Outlaw Blues (Cap)  
STEVIE WONDER As (Motown)  
ALEESI All For A Reason (A\*M)  
KEITH CHEGWIN Put Your Head On My Shoulder (Pye)  
CHRIS ELLIS The Sheik Of Araby (UA)  
CAFE CREME Unlimited Citations (Harvest)

## Albums

Paul Hollingdale  
DONNA SUMMER (Casablanca)  
Tony Fox  
JOHNNY NASH (Epic)  
Mike Matthews  
PAUL SIMON (CBS)

Mike Read  
STATUS QUO (Vert)  
Steve Wright  
HANK MARVIN (EMI)  
Steve Wood  
David Addis  
STEELEY SPAN (EMI)  
Neil French Blake  
ANDRE PREVIN (CBS)  
Stephen Crozier  
SANTANA Moonflower (CBS)  
Gavin McCoy  
LINDA ROSNATADT (Asylum)

## 'B' Ballad

ELVIS In Concert (RCA)  
BREAD The Sound Of (Elek)  
HARRY BELFONTE Turn The World Around (Chry)  
LEO SAYER Thunder In My Heart (Chry)  
JULIE ANTONY A Part Of Me (EMI)  
PHOEBE SNOW Never LESLEY DUNCAN Maybe It's Lost (GM)  
CISSY HOUSTON (PS)  
RICK NELSON Intakes (Epic)  
DOROTHY MOORE (Epic)

## 'C' Nostalgic

GOLDEN SUPERSTARS (WEA)  
ANDY WILLIAMS Greatest Hits (CBS)  
GODLEN DECCA (Decca)  
HIT SOUNDS 75 (EMI)  
NAT KING COLE The Best Of (EMI)  
THOSE CLASSIC YEARS (Cap)  
SHOWADDYWADDY (Arista)  
BING CROSBY The Best Of (MGA)  
THE SURFARIS Surfers Rule (MCA)  
SAMMY DAVIES JNR It's A Musical World (MGM)

## 'D' Country

CHARLEY PRIDE The Happiness Of Having You (RCA)  
BOOBY WOMACK BW Goes CW (UA)  
CRYSTAL GAYLE Crystal (UA)  
RONNIE MISLAP Night Things (RCA)  
BILL ANDERSON Always Remember (RCA)  
VARIOUS Country Roundup (MGM)  
VARIOUS The Best Of A Great Year (MCA)  
LORETTA LYNN & CONWAY TWITTY United Talent (MCA)  
JACK GREENE The Best Of (MCA)  
JEAN SHEPPARD The Best Of (Capital)  
CHARLIE RICH Rollin' With The Flow (Epic)

## Instrumental

ROBERTO DELGARDO Dancin' Queen (Poly)  
BUDDY RICH The Buddy Rich Collection (Sunset)  
JAMES LAST Non Stop Dancing (Poly)  
JOHN BARRY The Very Best Of (Cas)  
IMPACT (MFP)

## 210 Soul Survey

DOROTHY MOORE I Believe You (CBS)  
MECO Star Wars (RCA)  
BARRY WHITE It's Ecstasy (20th Cen)  
JACKSONS Goin' Places (Epic)  
LENNY WILLIAMS Shoo Doo Fu Fu Ooh (ABC)

BONEY M Belfast (Atl)  
ROSE ROSE Do Your Dnace (Whit)  
COMMODORES Brickhouse (Motown)  
EDDIE HENDERSON Say You Will (Cap)  
BILLY PAUL Only The Strong Survive (Phil)  
TAVARES / FREDA PAYNE I Wanna See You Soon (Cap)  
MILLIE JACKSON If You're Not Back In Love By Monday (Spring)  
OLYMPIC RUNNERS Keep It Up (RCA)  
LTD Back In Love Again (AM)  
VICKY SUE ROBINSON Hold Tight (RCA)  
DBM Discobeatlemania (Atl)  
DOOLEY'S Love Of My Life (GTO)  
REAL THING Lightning Strikes Again (Pye)  
SPACE Tango In Space (Pye)  
EMOTIONS I Don't Wanna Lose Your Love (CBS)



Week commencing 21 Nov  
**Chrysler Playlist**

TOM ROBINSON BAND 2 4 6 8 Motorway (EMI)  
THE BARRON KNIGHTS Live In Trouble (Epic)  
THE DARTS Daddy Cool (Magnet)  
BILLY VERA Private Clown (Polydor)  
PAUL SIMON Slip Slidin' Away (CBS)  
THE BEE GEES How Deep Is Your Love (RSO)  
SHERBET Magazine Madonna (Epic)  
KENNY ROGER SSweet Music Man (UA)  
SLADE My Baby Left Me (Polydor)  
PATSY GALLANT Are You Ready For Love (EMI)  
BILLY PAUL Only The Strong Survive (Phil)  
BARRY MANILOW Daybrea (Arista)  
CARVELLS The LA Run (Creole)  
LAURENT VOULZY Rockcollection (RCA)  
MERLE HAGGARD Graceland To The Promisland (MCA)  
PERRY COMO We'll Meet Again (RCA)  
DOOLEY'S Love Of My Life (GTO)  
KENNY EVERETT & MIKE VICKERS Capatrain Krammen (DJM)  
RUBY WINTERS I Will (Creole)  
BARDOT Witchfire (RCA)  
JOHNNY ROMAN You'll Never Know (Big Bear)  
FREDDIE STARR Think It Over (PUK)  
MAXINE NIGHTINGALE Didn't I (Blow Your Mind This Time) (UA)  
PHILIP GOODHAND TAIT Angeltown (Chry)  
MAIN INGREDIENT Reggae Disco (Power Exchange)  
GRACE JONES La Vie En Rose (Island)  
JOE ELY Gamblers Bride (MCA)  
MUSCLES I'm A Girl Watcher (Big Bear)  
HOYT axton I Light This Candle (MCA)

# CLASSIFIED

## Situations Vacant



## TECHNICAL OPERATOR

A working knowledge of studio equipment and procedures is required and applicants should be able to work to a high standard under pressure. Shift work is involved including public holidays.

Written applications only with full details of education, qualifications and previous experience should be sent to:-

Programme Organiser  
Metro Radio  
Newcastle Upon Tyne  
NE99 1BB

JOHNNY MATHIS Sweet Surrender (Epic)  
BING CROSBY Seasons (Polydor)  
ENGEL BERT HUMPERDINK Lover's Holiday (EMI)  
RUBEBETTES Come On Over (Poly)  
JOAN ARMATRADING Willow (AM)  
TINA CHARLES Love Bug (CBS)  
LYNNE JONES Come Softly To Me (Ariola)  
JACKSONS Goin' Places (Epic)  
LEO SAYER Ther Isn't Anything (Chrysalis)  
BING CROSBY That's What Life Is All About (UA)  
MUNGO JERRY We're OK (Poly)

## C.A.S. Instrumentals

MIKE POST The Rockford Files (MGM)  
THE DREADNAUGHTS Swan Lake 77 (EMI)  
ONYX Space Art (A/H)  
KOTO NEW ENSEMBLE Winter Concerto (EMI)  
CRAIG PRUESS Widor's Toccata (Ariola)

## C.A.S. Choice Five

SCOTT FITZGERALD & YVONNE KEELY I Had Words (Pepper)

URIAH HEEP Free Mee (Bronze)  
AMANDA LEAR Blood & Honey (Ariola)  
ASHYEA Golden Oldie (DJM)  
KLAATU The Lonliest Of Creatures (Cap)

## C.A.S. Revive Revolvers

RIGHTEOUS BROS You've Lost That Lovin' Feelin' (PS)  
SWINGING BLUE JEANS The Hippy Hippy Shake (EMI)  
ADAM FAITH What Do You Want (EMI)  
CILLA BLACK Aifie  
THE PIPKINS Gimme Dat Ding (Air)

## C.A.S. Albums

ELVIS Roustabout (RCA)  
ELVIS Fun In Acapulco (RCA)  
ELVIS Girls Girls Girls (RCA)  
MANUEL & THE MUSIC OF THE MOUNTAINS Mountain Fire (EMI)  
VARIOUS Valentino (UA)  
DOLLY PARTON The Dolly Parton Story (RCA)  
VARIOUS Country Comes To Carnegie Hall (ABC)  
ROBERTA KELLY Zodiac lady (Oasis)  
JIMMY C NEWMAN Progressive CC (Charly)

# COR BABY THAT'S REALLY FREE!

VARIOUS Echoes Of The 60's (Phil S)  
 LOS PARAGUAYOS Magic Of (PE)  
 JOHN BARRY The Very Best Of (Cas)  
 GUYS N DOLLS Together (Magnet)  
 LYNCH & LAWSON The First (Jet)  
 ROBERTO DELGADO Dancin Queen (Poly)  
 ELO Out Of The Blue (Jet)  
 THE VIKKI CARR COLLECTION (Sunset)  
 THE DARTS (Magnet)  
 FLINTLOCK Tears & Cheers (Pinnacle)  
 MOE BANDY Cowboys Ain't Supposed To Cry (CBS)



Week commencing 13 Nov  
**Plymouth Sound Top 30**

ABBA The Name Of The Game (Epic)  
 STATUS QUO Rockin All Over This World (Vert)  
 QUEEN We Are The Champions (EMI)  
 TOM ROBINSON BAND 2 4 6 8 Motorway (EMI)  
 BACCARA Yes Sir I Can Boogie (RCA)  
 CARPETNERS Calling Occupants (EMI)  
 ROD STEWART You're In My Heart (Riva)  
 BARRON KNIGHTS Live In Trouble (Epic)  
 BEE GEES How Deep Is Your Love (RSO)  
 SMOKIE Needles & Pins (RAK)  
 DOROTHY MOORE I Believe You (Epic)  
 SANTANA She's Not There (CBS)  
 LA BELLE EPOCHE Black Is Black (Harv)  
 SHOWADDYWADDY Dancin Party (Aris)  
 ROXY MUSIC Virginia Plain (Poly)  
 RAM JAM Black Betty (Epic)  
 NAZARETH Love Hurts (Mount)  
 BONEY M Belfast (A&M)  
 MECO Star Wars (RCA)  
 DAVID SOUL Silver Lady (PS)  
 GIORGIO From Here To Eternity (Oasis)  
 SEX PISTOLS Hollidays In The Sun (Virgin)  
 ELO Turn To Stone (Jet)  
 TINA CHARLES Love Bug (CBS)  
 JACKSONS Goin Places (Epic)  
 THE DARTS Daddy Cool (Magnet)  
 DAVID BOWIE Heroes (RCA)  
 CRYSTAL GAYLE Don't It Make My Brown Eyes Blue (UA)  
 DANNY MIRROR I Remember Elvis (Sonet)  
 LENNY WILLIAMS Shoo Doo Fu Fu Ooh (ABC)

**Hit Picks**

**P.G. Tips**  
 GEORGE MCRAE Kiss Me (TK)  
 DIANA ROSS Gettin Ready For Love (Motw)  
 RORY BLOCK Help Me Baby (Chry)  
**P.G. Album**  
 JOHNNY NASH The Johnny Nash Collection (CBS)  
 Carmella McKenzie's Road Runner  
 DIANA ROSS Gettin Ready For Love (Mot)  
 Mr Dream Merchant  
 DAVID SNELL Sounds Happy (Decca)

**Brian's Country Choice**  
 JOHN L SULLIVAN Tear Time (MJ)  
**Brian Day's Hit Picks**  
 GONZALES I Haven't Stopped Dancin Yet (EMI)  
**Brian's Album**  
 ELVIS PRESLEY Elvis In Concert (RCA)



Week commencing 9 Nov  
**Voice Of Peace Top 40**

ABBA The Name Of The Game (Epic)  
 BACCARA Yse Sir I Can Boogie (RCA)  
 DEBBY BOONE You Light Up My Life (WB)  
 DAVID SOUL Silver Lady (P Stock)  
 MECO Star Wars Theme (RCA)  
 RAM JAM Black Betty (Epic)  
 CHICAGO Baby What A Big Surprise (CBS)  
 BEE GEES How Deep Is Your Love (RSO)  
 LA BELLE EPOCHE Black Is Black (Harvest)  
 KC & THE SUNSHINE BAND Keep It Coming Love (TK)  
 FLEETWOOD MAC You Make Loving Fun (WB)  
 BARRY MANILOW Daybreak (Arista)  
 THE CARPENTERS Calling Occupants (A&M)  
 COMMODORES Brick House (Motown)  
 DOROTHY MOORE I Believe You (Epic)  
 FOREIGNER Cold As Ice (Atl)  
 ROD STEWART You're In My Heart (Riva)  
 TINA CHARLES Love Bug (CBS)  
 QUEEN We Are The Champions (EMI)  
 LINDA RONSTADT It's So Easy (Asylum)  
 LINDA RONSTADT Blue Bayou (Asylum)  
 BONEY M Belfast (Atl)  
 ERIC CARMEN She Did It (Arista)  
 BARRY WHITE It's Ecstasy When You Lay Down Next To Me (20th-Century)  
 LEO SAYER Thunder In My Heart (Chrysalis)  
 MARY MASON Angel (Epic)  
 DANNY MIRROR I Remember Elvis (Sonet)  
 OLIVIA NEWTON JOHN Making A Good Thing Better (EMI)  
 CS&N Fair Game (Atl)  
 CRYSTAL GAYLE Don't It Make My Brown Eyes Blue (UA)  
 SHAUN CASSIDY That's Rock & Roll (WB)  
 JAMES TAYLOR Your Smiling Face (CBS)  
 STEVE MILLER Swingtown (Capitol)  
 SEALS & CROFTS My Fair Share (WB)  
 ELVIS PRESLEY Way Down (RCA)  
 SANTANA She's Not There (CBS)  
 DONNA SUMMER I Remember Yesterday (GTO)  
 PAUL SIMON Silp Silidin Away (CBS)  
 GEORGE BENSON The Greatest Love Of All (WB)  
 MERI WILSON Telephone Man (Pye)

**B List**

CLAIRE SEVERAC I Will Never Forget You (Delta France)

K&K SUPER CIRCUS Heart Get Ready For Love (Epic)  
 BELLAMY BROTHERS Hard Rockin (WB)  
 ART GARFUNKEL Crying In My Sleep (CBS)  
 CAROLE KING Simple Things (Cap)  
 ANDREW GOLD Go Back Home Again (Asylum)  
 DONNA SUMMER Deep Inside (Casablanca)  
 ENGLAND DAN & JOHN FORD COLEY Gone Too Far (Big Tree)  
 BAY CITY ROLLERS The Way I Feel Tonight (Arista)  
 THE EMOTIONS Don't Ask My Neighbours (CBS)  
 THE JACKSONS Goin Places (Epic)  
 ALAN O DAY Started Out Dancin (Pacific)  
 HALL & OATES Why Do Lovers (RCA)  
 FIREFALL Just Remember I Love You (Atlantic)

**Disco Action Playlist**

CHIC Dance Dance Dance (Atl)  
 FIRST CHOICE Doctor Love (Gold Mind)  
 SANTA ESMERALDA Don't Let Me be Misunderstood (Phillips)  
 BRICK Dusic (Bang)  
 PETER BROWN Do You Want To Get Funky (Drive)  
 EARTH WIND & FIRE Serpentine Fire (CBS)  
 LTD Back In Love Again (A&M)  
 JERRY BUTLER I Don't Want Nobody To Know (Motown)  
 MICHAEL MASSER Ali Bombeye (Aris)  
 DAVID RUFFIN Rode By The Place (Motown)  
 DYNAMIC SUPERIORS Nowhere To Run (Motown)  
 MAVIS STAPLES A Piece Of The Action (Curtom)  
 JNR WALKER Whopper Bopper Show Stopper (Soul)  
 RONI HILL You Keep Me Hanging On (Hotfoot)  
 MUSIC MACHINE (Epic)  
 ROSE ROYCE Do Your Dnace (Whit)  
 EL COCO Mondo Disco (Avi)  
 CANDIES Va Ba Ba Boom (Rec)  
 CUBAN BLUES BAND Span Disco (Midsong)  
 INGRAM That's All (H&L)

**Album Playlist**

BEATLES Love Songs (EMI)  
 EMOTIONS Rejoice (CBS)  
 FLEETWOOD MAC Rumours (WB)  
 BOZ SCAGGS Silk Degrees (CBS)  
 LITTLE RIVER BAND D'Amantina Cocktail (EMI)  
 STEVE MILLER BAND Book Of Dreams (Cap)  
 CANDI STATON Music Speaks Louder Than Words (WB)  
 CAT STEVENS Izitso (Isl)  
 ABBA Greatest Hits (Epic)  
 BARRY MANILOW Live (Arista)  
 MOODY BLUES Live Plus Five (Decca)  
 CSN (Atl)  
 JIMMY WEBB El Mirage  
 JAMES TAYLOR JT (CBS)  
 CAROLE KING Simple Things (Cap)  
 ANDREW GOLD What's Wrong With This Asylum)  
 DAVID ESSEX Gold & Ivory (CBS)  
 VARIOUS Angelo (Epic)  
 TINA CHARLES I Love To Love (CBS)  
 TINA CHARLES Dance Little Lady (CBS)  
 DENNIS WILSON Pacific Ocean Blue  
 DREAM EXPRESS A Million In 123 (EMI)  
 VARIOUS Motowns Preferred Stock (Motown)

SUTHERLAND BROS & QUIVER Down To Earth (CBS)  
 OLIVIA NEWTON JOHN Making A Good Thing Better (EMI)  
 SOUNTRACK A Star Is Born (CBS)  
 BREAD Lost Without Your Love (Elek)  
 ABBA Arrival (Epic)  
 RARE EARTH (Motown)  
 FOREIGNER (Atl)  
 FOUR SEASONS Helicon (WB)  
 GREATEST HITS America (WB)  
 SERGIO MENDES & BRAZIL77 (Elek)  
 CHICAGO (CBS)  
 BAY CITY ROLLERS It's A Game (Aris)  
 DONNA SUMMER Once Upon A Time (Cas)  
 CROSBY & NASH Live (Atl)  
 STEELY DAN Aja (ABC)  
 LYNRD SKYNRD Street Survivors (MCA)  
 FIREFALL Luna Sea (Atl)  
 SANTANA Moonflower (CBS)  
 ROLLIN STONES Love You Live (RS)  
 BOB WELCH French Kiss (Cap)  
 LEO SAYER Thunder In My Heart (WB)  
 ENGELBURT HUMPERDINK The Very Best Of (MAM)  
 THE MIRACLES Gretaest Hits (Motown)  
 LIMELITERS Pure Gold (RCA)  
 VARIOUS Super Hits (RCA)



Week commencing 18 Nov  
**Radio Brighton Top 10**

DEE DEE SHARP GAMBLE Nobody Could Take Your Place (Phil)  
 KENNY WILLIAMS You're Fabulous Babe (Decca)  
 CHRIS DE BURGH Broken Wings (AM)  
 JOHNNY MATHIS Sweet Surrender (CBS)  
 THIS VAN LEER Pavane OP 50 (CBS)  
 PAUL SIMON Silp Silidin Away (CBS)  
 ALESSI All For A Reason (A&M)  
 GENE PITNEY Love On Our Hands (Epic)  
 EDDIE RABIT I Can't Help Myself (Elek)  
 STEVIE WONDER As (motown)

**Album Of The Week**

THE CARPENTERS Passage (AM)



Week commencing 15 Nov  
**Radio HumberSide Top10**

ABBA The Name Of The Game (Epic)  
 STATUS QUO Rockin All Over The World (Vertigo)  
 QUEEN We Are The Champions (EMI)  
 SHOWADDYWADDY Dancin Party (Arista)

BARRON KNIGHTS Live In Trouble (Epic)  
 TOM ROBINSON BAND 2 4 6 8 Motorway (EMI)  
 ROD STEWART You're In My Heart (Riva)  
 BACCARA Yes Sir I Can Boogie (RCA)  
 SMOKIE Needles & Pins (RAK)  
 ROXY MUSIC Virginia Plain (Poly)

**Presenter Picks**

**Barry Stockdale**  
 DIANA ROSS Gettin Ready For Love (Motown)  
**Dave Sanders**  
 NOLAN SISTERS Love Bandit (Target)  
**Pam Gillard**  
 PETERS & LEE Let Love Come Between Us (Phil)  
**Maggie Mash**  
 LEO SAYER There Isn't Anything (Chry)  
**John Howden**  
 WINGS Mull Of Kintyre (Cap)

**Album Of The Week**

GILBERT O SULLIVAN South Paw (MAM)



Week commencing 21 Nov  
**Blackburn Hit Picks**

**Jude Bunker**  
 THE DOOBIE BROS Echoes Of Love (WB)  
**Wendy Howard**  
 JOAN BAEZ Time Rag (Port)  
**Kath Dutton**  
 WINGS Mull Of Kintyre (Capitol)  
**Phil Scott**  
 CLOVER Oh Senorita (Vertigo)  
**Rob Salvadge**  
 YES Going For The One (Atl)  
**Pat Gibson**  
 DONNA SUMME Loves Unkind (GTO)  
**Nigel Dyson**  
 Trevor Hall  
 DEIRDRE Bruce Johnston (CBS)



Week commencing 13 Nov  
**Hospital Radio 5**

**Album Of The Week**

JOHN HANSON Sings 20 Showtime Greats (KTEL)

**Easy Listening**

CRYSTAL GAYLE Don't It Make My Brown Eyes Blue (UA)  
 BING CROSBY Beautiful Memories (UA)  
 RICE & BEANS ORCH Blue Danube Hustle (Cont)  
 BING CROSBY There's Nothing That I Haven't Sung About (Decca)  
 BING CROSBY Where The Blue Of The Night (Decca)  
 JUDY COLLINS Amazing Grace (Elek)  
 DOROTHY SQUIRES If I Had A Chance (Decca)  
 JOHNNY MATHIS Sweet Surrender (CBS)  
 LENA MARTELL One Day At A Time (Pye)  
 DIANA DORS Passing By/it's A Small World (EMI)

**COR BABY THAT'S REALLY FREE!**

What Motors  
Tapes?



You can dance to  
The Motors....  
one step forward,  
goose steps back!



**New Single.**  
**The Motors.**  
**'Be What You Wanna Be?**  
**VS194**

**New Single.**  
**The Motors.**  
**'Be What You Wanna Be?**  
**VS194**

**Play it.**

**Because what else  
can you do?**

**Play it.**

**Because what else  
can you do?**

The Motors cut out now – on Virgin  
Album: The Motors 1 V2089



The Motors cut out now – on Virgin  
Album: The Motors 1 V2089



STELLA PARTON Danger Of A Stranger (Elek)  
 JACKIE TRENT / TONY HATCH Happy Anniversary (Pye)  
 ROGER WHITAKER Seagull (EMI)  
 LES GRAY What Do You Want To Make Those Eyes At Me For (WB)  
 IAN WHITCOMBE You Do Something To Me (WB)  
 THE BOONES Hasta Manana (WB)  
 JOHNNY ROMAN You'll Never Know (Big Bear)  
 SCAFFOLD Lilly The Pink (EMI)  
 CILLA BLACK You're My World (EMI)  
 SLIM WHITMAN Home On The Range (UA)

#### Star Discs

BARRON KNIGHTS Live In Trouble (Epic)  
 TOM ROBINSON BAND 2 4 6 8 Motorway (EMI)  
 QUEEN We Are The Champions (EMI)  
 SHOWADDYWADDY Dancin' Party (Arista)  
 ABBA The Name Of The Game (Epic)  
 STATUS QUO Rockin' All Over The World (Vertigo)  
 BACCARA Yes Sir I Can Boogie (RCA)  
 SMOKIE Needles & Pins (RAK)  
 SANTANA She's Not There (CBS)  
 CARPENTERS Calling Occupants (A&M)  
 DOROTHY MOORE I Believe You (Epic)  
 JACKSONS Goin' Places (Epic)  
 NOOSHA FOX Georgina Bailey (GTO)  
 DENICIE WILLIAMS Baby Baby My Loves All For You (CBS)  
 THE DOOLEY'S Love Of My Life (GTO)  
 CHICAGO Baby What A Big Surprise (CBS)  
 SANTA ESPERALDA Don't Let Me Be Misunderstood (Philips)  
 TINA CHARLES Love Bug (CBS)  
 BROTHERHOOD OF MAN Highwayman (Pye)  
 DISCOBEATLEMANIA DBM (AtI)

#### Hit Picks

*Peter Fielding Hit Pick*  
 BRECKER BROS Finger Lickin' Good (Arista)  
*Peter George Chart Dart*  
 ELKIE BROOKS Do Right Woman (A&M)  
*Jayne Strattons Streaker*  
 WINGS Mull Of Kintyre (Capitol)  
*Dennis Gardner's Jive '45*  
 YES Goin' For The One (AtI)  
*John Ford Hit Pick*  
 DONOVAN The Light (RAK)  
*Dave Berry Pick To Click*  
 EMOTIONS I Don't Wanna Lose Your Love (CBS)  
*Jan Tartan Hit Pick*  
 MAIN INGREDIENT Reggae Disco (PE)  
*Steven Aindow's Choice*  
 GEORGE MCRAE Kiss Me (TK)  
*Paul Sheppard Hit Pick*  
 CLIFFORD T WARD I Got Lost Tonight (Merc)

#### Selected Singles

DIANA ROSS Gettin' Ready For Love (Mot)  
 BILLY PAUL Only The Strong Survive (Phil)  
 SPACE Tango In Space (Pye)  
 REAL THING Lightning Strikes Again (Pye)  
 TAVARES / FREDA PAYNE I Wanna See You Soon (Capitol)  
 RIGHTEOUS BROS You've Lost That Lovin' Feeling (PS)  
 PROCOL HARUM A Whiter Shade Of Pale (Cube)

SHOWDOWN Keep Doin' It (State)  
 MIKE REID I Love My Wife (Pye)  
 LINDA RONSTADT It's So Easy (Asylum)  
 MUSCLES I'm A Girl Watcher (BB)  
 SWINGING BLUE JEAN Hippy Hippy Shake (EMI)  
 RANDY EDLEMAN Take My Hand (20th Cen)  
 PAUL SIMON Slip Slidin' Away (CBS)  
 JOAN ARMATRADING Willow (AM)



Week commencing 19 Nov

#### Solent Albums Of The Week

*Gethyn Jones*  
 LOL CREME Consequence (Mercury)  
*Kevin Steele*  
 VARIOUS Jitter Bug Ball (MCA)  
*John Piper*  
 BLACK & WHITE MINSTRELS 30 Golden Greats  
*Keith Jay*  
 PAUL SIMON Greatest Hits (CBS)  
*Jeff Link*  
 HANK MARVIN Guitar Syndicate



Week commencing 21 Nov

#### Radio 1 Hit Picks

*Noel Edmonds*  
 THE BABY'S Isn't It Time (Chry)  
*Simon Bates*  
 JULIE COVINGTON Only Women Bleed (Virg)  
*Paul Burnett*  
 MINK DEVILLE Cadalac Walk (Cap)  
*Ed Stewart*  
 BOZ SCAGGS Hollywood (CBS)



Week commencing 19 Nov

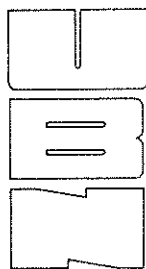
#### Wild Rock Tape 111 Presented By A/B Kenny Everett Easy Listening Sounds

TAVARES I Wanna See You Soon (Cap)  
 BARDOT Witchfire (RCA)  
 CLIFF RICHARD Commercial (EMI)  
 WURZELS Give Me England (EMI)  
 ALESSI All For A Reason (A&M)  
 VARIOUS ARTISTS Commercial (Warwick)  
 THE TUBES White Punks On Dope (A&M)  
 BONNIE TYLER It's A Heartache (RCA)  
 DIANA ROSS & THE SUPREMES Commercial (Motown)  
 PAM AYRES Ever Since I Had The Operation (EMI)

THE JOE LOSS ORCH The Continental (EMI)  
 HARRY NILSSON Lean On Me (RCA)  
 PATSY GALLANT Are You Ready For Love (EMI)  
 MAX BOYCE Turn Turn Turn (EMI)

#### Sounds Of The Week

CRYSTAL GAYLE Don't It Make My Brown Eyes Blue (UA)  
 CLIFF RICHARD Commercial (EMI)  
 BARDOT Witchfire (RCA)  
 HARRY NILSSON Lean On Me (RCA)  
 THE WURZELS Give Me England (EMI)  
 CARL DOUGLAS Run Back (Pye)  
 DAVID BOWIE Heroes (RCA)  
 BONNIE TYLER It's A Heartache (RCA)  
 PAM AYRES Ever Since I Had My Operation (EMI)  
 DIANA ROSS & THE SUPREMES (Motown)  
 MAX BOYCE Turn Turn Turn (EMI)  
 ALESSI All For A Reason (A&M)  
 THE JOE LOSS ORCH The Continental (EMI)  
 THE TUBES What Do You Want From Life (A&M)



Week commencing 21 Nov

#### UBN Star Singles

DARTS Daddy Cool (Magnet)  
 DENICIE WILLIAMS Baby Baby My Loves All For You (CBS)  
 JAM Modern World (Poly)  
 ELVIS COSTELLO Watching The Detectives (Stiff)  
 DOOLEYS Love Of My Life (GTO)

#### DJ's Featured Singles

*Robbie Mason*  
 XTC Slence Friction (Virgin)  
*John Hayes*  
 YES Going For The One (AtI)  
*Alan Mann*  
 MINK DEVILLE Cadalac Walk (Cap)  
*Mark Stevens*  
 THE STAPLE SINGERS If You're Ready Come Go With Me (Stax)  
*Chris Harrison*  
 JULIE COVINGTON Only Women Bleed (Virg)  
*Peter Tait*  
 STEVE JOLLEYS PLEASURE ZONE Love Made A Fool Of Me (Pye)

#### Playlist

RUBY WINTERS I Will (Creole)  
 SLADE My Baby Left Me (Barn)  
 KENNY EVERETT & MIKE VICKERS Kaptian Kremmen (DJM)  
 KENNY WILLIAMS You're Fabulous Babe (Decca)  
 SHOWADDYWADDY Dancin' Party (Arista)  
 QUEEN We Will Rock You (EMI)  
 JOHNATHON RICHMON Egyptian Reggae (Beserk)  
 PAUL SIMON Slip Slidin' Away (CBS)

KATE BUSH Wuthering Heights (EMI)  
 SANTANA She's Not There (CBS)  
 ELO Turn To Stone (Jet)  
 TOM ROBINSON BAND 2 4 6 8 Motorway (EMI)  
 BEE GEES How Deep Is Your Love (RSO)  
 LENNY WILLIAMS Shoe Doo Fu Fu OOH (ABC)  
 DAVID BOWIE Heroes (RCA)  
 ROD STEWART You're In My Heart (Riva)  
 STATUS QUO Rockin' All Over The World (Vert)  
 COMMODORES Sweet Love (Motown)  
 ART GARFUNKEL Crying In My Sleep (CBS)  
 CARVELS LA Run (Creole)  
 RANDY NEWMAN Short People (WB)  
 WINGS Mull Of Kintyre (Capitol)  
 BONNIE TYLER It's A Heartache (RCA)  
 CANDI STATON Music Speaks (WB)  
 LINDA RONSTADT It's So Easy (Asyl)  
 CLOVER Oh Senorita (Vertigo)  
 ERIC CLAPTON Lay Down Sally (RSO)  
 FRANKIE MILLER Jealous Guy (Chry)  
 RIKKI & THE NUMBERS The Heartbreak Kid (Rainbow)  
 THE DOOBIE BROS Echoes Of Love (WB)  
 LEO SAYER There Isn't Anything (Chry)  
 BOB SEGER Turn The Page (Cap)  
 DONAVAN The Light (RAK)  
 WIDHBONE ASH Goodbye Baby (MCA)  
 DR HOOK Sleepin' Late (Cap)  
 TAVARES I Wanna See You Soon (Capitol)  
 ALESSI All For A Reason (A&M)  
 THE BABY'S Isn't It Time (Chry)  
 ELKIE BROOKS Do Right Woman (A&M)  
 THE PUNKETTES Going Out With A Punk (Resp)  
 IMPERIALS Whose Gonna Love Me (PE)  
 BOOMTOWN RATS Mary Of The 4th Form (Ens)  
 BOB MARLEY Jamming (Isi)  
 STEVE GIBBONS BAND Tupelo (Poly)  
 ELVIS PRELSEY My Way (RCA)  
 THE BANNED Little Girl (Harv)  
 OTWAY & BARRETT Cor Baby That's Really Free (Poly)  
 MANFRED MANNS EARTHBAND California (Bronze)  
 REAL THING Lightning Strikes Again (Pye)  
 GRAHAM PARKER & THE RUMOUR New York Shuffle (Vert)  
 SCOT FITZGERALD & YVONNE KEELEY If I Had Words (Pepper)

#### Network Album

VARIOUS Golden Superstars (WEA)

#### Steve Allen Regional Album Of The Week

DARTS Darts (Mag)

#### Easy Listening

PEGGY LEE Peggy (Poly)

#### Instrumentals

YANNIS MARKOPOULOS Who Pays The Ferryman (BBC)  
 CRAIG PRUESS Widor's Toccata (Ariola)  
 BRIGHOUSE & RASTRICK BAND Floral Dance (Trans)



#### Week commencing 21 Nov Radio London Playlist

ART GARFUNKEL Crying In My Sleep (CBS)  
 PETER SKELLERN Soft Falls The Rain (Merc)  
 CRYSTAL GAYLE Don't It Make My Brown Eyes Blue (UA)  
 BEE GEES How Deep Is Your Love (RSO)  
 JAMES TAYLOR Your Smiling Face (CBS)  
 BARRY MANILOW Daybreak (Aris)  
 CANDI STATON Music Speaks Louder Than Words (WB)  
 STEPHANIE DE SYKES Your Baby Is A Lady (DJM)  
 LYN PAUL I Don't Believe You Ever Loved Me (Pye)  
 THE DOOLEY'S Love Of My Life (GTO)  
 CAROLE BAYER SAGER I'd Rather Leave While I'm In Love (Elektra)  
 HELEN REDDY The Happy Girls (Cap)  
 BING CROSBY There's Nothing That I Haven't Sung About (Decca)  
 BILL WITHERS Lovely Day (CBS)  
 PATSY GALLANT Are You Ready For Love (EMI)  
 ALESSI All For A Reason (AM)  
 WINGS Mull Of Kintyre (Cap)  
 KENNY LOGGINS Celebrate Me Home (CBS)  
 JOHNNY MATHIS Sweet Surrender (CBS)  
 RANDY NEWMAN Short People (WB)  
 CROSBY STILLS & NASH Fair Game (AtI)  
 THE IMPERIALS Who's Gonna Love Me (PE)  
 JOHNNY NASH Dream Lover (Epic)  
 CLODAGH RODGERS Save Me (Polydor)  
 LAURNET VOULZY Rockollection (RCA)

#### Hit Picks

*Susie Barnes*  
 DOOBIE BROTHERS Echoes Of Love (WB)  
*Malcolm Laycock*  
 EMOTIONS I Don't Wanna Lose Your Love (CBS)  
*Tony Fish*  
 STEVE GLEN Carolina Days (PS)  
*David Kremer*  
 BONNIE TYLER It's A Heartache (RCA)  
*Paul Owens*  
 DIANA ROSS Gettin' Ready For Love (Mot)

#### New Releases

STEVIE WONDER As (Motown)  
 SCOTT FITZGERALD & YVONNE KEELY If I Had Words (Pepper)  
 SUTHERLAND BROS & QUIVER Every Tear I Cry (CBS)  
 GEORGE MCRAE Kiss Me (TK)  
 KEITH CHEGWIN Put Your Head On My Shoulder (Pye)  
 INSTRUMENTAL Benny's Theme (Pye)  
 DAVID CASTLE Ten To Eight (Pye)  
 LEO SAYER There Isn't Anything (Chry)  
 THE MUPPETS Music Hall (Pye)  
 DIANA ROSS Gettin' Ready For Love (Mot)

# COR BABY THAT'S REALLY FREE!

# STEPHEN JAMESON

new single



Never Can Say Goodbye

F13741

**DECCA**

**Albums**

DIANA ROSS Baby It's Me (Motown)  
 CHARLIE RICH Rollin With The Flow (Epic)  
 BING CROSBY Seasons (Poly)  
 RICK NELSON Intakes (CBS)  
 ELO Out Of The Blue (Jet)  
 ROD STEWART Best Of (Merc)  
 VARIOUS Motown Gold Vol2 (Mot)  
 CLODAGH RODGERS Save Me (Poly)  
 PAUL SIMON Greatest Hits (CBS)  
 THE VIKKI CARR COLLECTION (Sunset)

JOAN BAEZ Time Rag (Port)  
*Bob Stewart*  
 ERIC CLAPTON Lay Down Sally (RSO)  
*Mark Wesley*  
 THE POCKETS Come Go With Me (CBS)

**Singles Playlist**

BONNIE TYLER It's A Hearache (RCA)  
 BARDOT Witchfire (RCA)  
 EARTH WIND & FIRE Serpentine Fire (CBS)  
 BILLY PAUL Only The Strong Survive (Phil)  
 REAL THING Lightning Strikes Again (Pye)  
 DENEICE WILLIAMS Baby Baby (CBS)  
 SPACE ART Onyx (A/H)  
 OTWAY / BARRETT Really Free (Poly)  
 PETER MCANN Save Me Your Love  
 BRUCE JOHNSTON Deirdre (CBS)  
 DAVE MASON We Just Disagree (CBS)  
 CAROLE BAYER SAGER I'd Rather Leave While I'm In Love (Elek)  
 NOOSHA FOX Georgina Bailey (GTO)  
 THE CARVELLS LA Run (Creole)  
 RANDY NEWMAN Short People (WB)  
 CRYSTAL GAYLE Don't It Make My Brown Eyes Blue (UA)  
 SANTA ESMERALDA Don't Let Me Be Misunderstood (Phillips)  
 KEVIN KITCHEN Silver Dream (Ice)  
 ELKIE BROOKS Do Right Woman (AM)  
 SMALL FACES Stand By Me (Atl)  
 SUPERTRAMP Babaji (AM)  
 TAVARES I Wanna See You Soon (Cap)  
 PROCOL HARUM Whiter Shade Of Pale (Cube)  
 WINDOW BANDIT (Riva)  
 HARRY NILSSON Lean On Me (RCA)  
 ART GARFUNKEL Cryin In My Sleep (CBS)  
 MANFRED MANN California (Bronze)  
 ALESSI All For A Reason (AM)  
 THE BLOSSOMS APB (MAM)  
 THE RIGHTEOUS BROS You've Lost That Lovin Feelin (PS)  
 KENNY WILLIAMS You're Fabulous Babe (Decca)  
 JULIE COVINGTON Only Women Bleed (Virg)  
 THE EMOTIONS I Don't Wanna Lose Your Love (CBS)  
 JOY SARNEY Angling For A Kiss (Alias)  
 THE BABY'S Isn't It Time (Chry)  
 THE ADVERTS Safety In Numbers (Anchor)  
 5 THE KENDALLS Heavens Just A Sin Away (Poly)  
 ALLMAN & WOMAN Move Me (WB)  
 FRANKIE MILLER Jealous Guy (Chry)  
 HOT CHOCOLATE Put Your Love In Me (RAK)  
 FIRST CLASS Too Many Golden Oldies (Epic)  
 GERALDINE Wonderful (RAK)  
 SBQ Every Tear (CBS)

**Albums**

CATE BROS BAND (Asyl)  
 RANDY NEWMAN Little Criminals (WB)  
 JAMES TAYLOR JT (CBS)  
 LINDA RONSTADT Simple Dreams (Asyl)  
 ROD STEWART Best Of (Merc)  
 STEVIE WONDER Songs In The Key Of Life (Mot)  
 FLEETWOOD MAC Rumours (WB)

JOAN ARMATRADING Show Some Emotions (AM)  
 DAVID SOUL Playing To An Audience Of One (PS)  
 HALL / OATES Beauty On A Back Street (RCA)  
 CHICAGO (CBS)  
 STRANGLERS No More Heroes (UA)  
 JOHNATHON RICHMAN (Beserk)  
 LENNNY WILLIAMS Choosing You (ABC)  
 ROSE ROYCE (Whit)  
 DR HOOK Makin Love & Music (Cap)  
 DIANA ROSS Baby It's Me (Motown)  
 EMOTIONS Rejoice (CBS)  
 DAVID BOWIE Heroes (RCA)  
 NILS LOFGREN Night After Night (AM)  
 GUYS & DOLLS Together (Magnet)  
 LYNRD SKYNRD Street Survivors (MCA)  
 SANTANA Moonflower (CBS)  
 JACKSONS Goin Places (Epic)  
 THIRD WORLD 960 IN THE SHADE (Isl)  
 GRAHAM PARKER Stick To Me (Vert)  
 SMOKIE Bright Lights & Back Alleys (RAK)  
 BREAD The Sound Of (Elek)  
 DONNA SUMMER Once Upon A Time (Cas)  
 TRICKSTER Find The Lady (Jet)  
 RICK WAKEMAN Criminal Record (AM)  
 PHOEBE SNOW Never Letting Go (CBS)  
 CHARLIE RICH Rollin With The Flow (Epic)  
 DOROTHY MOORE (Epic)  
 JEFF BECK Got The Feeling (Epic)  
 HAROLD MELVIN Don't Leave Me This Way (Phil)  
 DENEICE WILLIAMS Songbird (CBS)  
 BOZ SCAGGS Down Two The Left (CBS)  
 LEONARD COHEN Death Of A Ladies Man (CBS)  
 ALLMAN & WOMAN Two The Hardway (WB)  
 ELVIS PRESLEY In Concert (RCA)  
 PIRATES Out Of Their Skulls (WB)  
 AC/DC Let There Be Rock (Atl)  
 ERIC CALPTON Slowhand (RSO)  
 ROD STEWART Foot-loose & Fancy Free (Riva)  
 ELO Out Of The Blue (Jet)  
 MILLIE JACKSON Feelin Bitchy (Spring)  
 QUEEN News Of The World (EMI)  
 ELVIN BISHOP Rasin Hell (Cap)  
 DONOVAN (RAK)  
 ALESSI All For A Reason (AM)  
 SEX PISTOLS Never Mind The . . . (Virg)  
 DARTS (Magnet)  
 STATUS QUO Rockin All Over The World (Vert)  
 ROY WOOD Boulders (Harv)  
 GENESIS Seconds Out (Charisma)  
 EDDIE & THE HOTRODS Life On The Line (Isl)  
 SHOWADDY WADDY Red Star (Arls)  
 URIAH HEEP Innocent Victim (Bronze)

DIANA ROSS Gettin Ready For Love (Mot)  
 SMOKIE Needles \* Pins (RAK)  
 LEO SAYER There Isn't Anything (Chry)  
 BAACARA Yes Sir I Can Boogie (RCA)  
 ROXY MUSIC Virginia Plain (Polydor)  
 CRYSTAL GAYLE Don't It Make My Brown Eyes Blue (UA)  
 DANNY WILLIAMS I Hate Hate (Ensign)  
 EMOTIONS I Don't Wanna Lose Your Love (CBS)  
 KENNY EVERETT & MIKE VICKERS Captain Kremen (DJM)  
 ALESSI All For A Reason (AM)  
 LYN ANDERSON Wrap You L ve (C S)  
 HO AD YW DD Da ci P rt (ri-ta)  
 CAPPENTERS Calling Occupants (AM)  
 KENNY WILLIAMS You're Fabulous Babe (Decca)  
 BLOSSOMS APB (MAM)  
 STEVIE WONDER As (mottown)  
 BONEY M Belfast (Atl)  
 KEVIN KITCHEN Silver Dream (ICE)  
 PETERS & LEE Let Love Come Between us (Phil)  
 DANIECE WILLIAMS Baby Baby (CBS)  
 REAL THING Lightning Strikes Again (Pye)  
 WISHBONE ASH Good-bye Baby (MCA)  
 LA BELLE EPOCHE Black Is Black (Harv)  
 ROD STEWART You're In My Heart (Riva)  
 TAVARES I Wanna See You Soon (Cap)  
 NOOSHA FOX Georgina Bailey (GTO)  
 BILLY VERA Private Clown (Poly)  
 RUBY WINTERS I Will (Creole)  
 WALES O REGAN Ready To Run (Mount)  
 QUEEN Champions (EMI)  
 ALAN PRICE I've Been Hurt (Jet)  
 DOOLEY'S Love Of My Life (GTO)  
 MIKE BATT Railway Hottie (Epic)  
 LINDA RONSTADT It's So Easy (Asyl)  
 DOOBIE BROS Echoes Of Love (WB)  
 WINGS Mull Of Kintyre (Cap)  
 DEE DEE SHARP Nobody (Phil)  
 STATUS QUO Rockin All Over The World (Vert)  
 ABBA The Name Of The Game (Epic)  
 JACKSONS Goin PLACES (Mag)  
 DOROTHY MOORE I Believe You (Epic)  
 ELO Turn To Stone (Jet)  
 STEPHANIE DE SYKES Your Baby Is A Lady (DJM)  
 SANTANA She's Not There (CBS)  
 DARTS Daddy Cool (Mag)  
 ELVIS PRESLEY My Way (RCA)  
 PATSY GALLANT Are You Ready For Love (EMI)  
 DEMIS ROUSSOS With You (Phillips)

SAILOR ROMANCE (Epic)  
 BARRON KNIGHTS Live In Trouble (Epic)  
 SPACE Tango In Space (Pye)  
 SPACE ART Onyx (A/H)  
 JOHNATHON RICHMAN Egyptian Reggae (Beserk)  
 PAUL SIMON Slip Slidin Away (CBS)  
 PETER SKELLERN Soft Falls The Rain (Merc)  
 PROCOL HARUM Whiter Shade Of Pale (Cube)  
 CRAIG PRUESS Widor's Taccota (Ariola)  
 AMANDA LEER Blood & Honey (Ariola)  
 CARVELLS LA Run (Creole)  
 BARDOT Witchfire (RCA)  
 BILL FREDERICKS Love SIMON MAY Benny's Theme (Pye)  
 THE RIGHTEOUS BROS You've Lost That Lovin Feelin (PS)  
 ROGER WHITAKER Seagull (EMI)  
 BING CROSBY Seasons (UA)  
 CHICAGO Baby What A Big Surprise (CBS)  
 JULIE COVINGTON Only Women Bleed (Virgin)  
 CANDI STATON Music Speaks (WB)  
 LAURNET VOULZY Rockollection (RCA)  
 TOM ROBINSON BAND 2 4 6 8 Motorway (EMI)  
 AL SHARP One Third Love (GTO)  
 RONNIE MISLAP Almost Like A Song (RCA)  
 HARRY NILSSON Lean On Me (RCA)  
 INTERGALACTIC TOURING BAND Love Station (Char)  
 SCOTT FITZGERALD If I Had Words (Pepper)  
 BOB MARLEY & WALLERS Jamming (Isl)  
 HALL / OATES Why Do Lovers (RCA)  
 BOWIE HEROES (RCA)  
 ELVIS COSTELLO Watching The Detectives (Stiff)  
 BONNIE TYLER It's A Heartache (RCA)  
 DAVE MASON We Just Disagree (CBS)  
 RICK NELSON Garden Party (MCA)  
 JOHNNY MATHIS Sweet Surrender (CBS)  
 POCKETS Come Go With Me (Stax)  
 BOOMTOWN RATS Mary Of The 4th Form (Ens)  
 JACK JONES Dixie Chicken (RCA)  
 BABE RAINBOW Something's Goin On (Merc)  
 MUPPETS Music Hall (Pye)

**Albums**

ROD STEWART Foot-loose & Fancy Free (Riva)  
 JOHNNY MATHIS Hold Me (CBS)  
 RICK WAKEMAN Criminal Record (AM)  
 CISSY HOUSTON (PS)  
 TAVARES The Best Of (Cap)  
 ELO Out Of The Blue (Jet)  
 JACKSONS Goin Places (Epic)  
 LOL / CREME / KEVIN GODLEY Consequences (Merc)  
 VANGELIS Spirals (RCA)  
 SANTANA Moonflower (CBS)  
 DR HOOK Makin Love & Music (Cap)  
 DIANA ROSS Baby It's Me (Motown)  
 ELP Works Vol2 (Atl)  
 VARIOUS Golden Superstar (WEA)  
 10cc Live & Let Live (Merc)  
 CRYSTAL GAYLE We Must Believe In Magic (UA)

Week commencing 15 Nov  
**208 Top Thirty**

WINGS Mull Of Kintyre (Cap)  
 STATUS QUO Rockin All Over This World (Vert)  
 ABBA The Name Of The Game (Epic)  
 SHOWADDY WADDY Dancin Party (Arls)  
 QUEEN We Are The Champions (EMI)  
 TOM ROBINSON BAND 2 4 6 8 Motorway (EMI)  
 BARRON KNIGHTS Live In Trouble (Epic)  
 BEE GEES How Deep Is Your Love (RSO)  
 THE DARTS Daddy Cool (Mag)  
 SANTANA She's Not There (CBS)  
 SMOKIE Needles & Pins (RAK)  
 ROD STEWART You're In My Heart (Riva)  
 ELVIS COSTELLO Watching The Detectives (Stiff)  
 BACCARA Yes Sir I Can Boogie (RCA)  
 CARPENTERS Calling Occupants (AM)  
 JOHNATHON RICHMAN Egyptian Reggae (Beserk)  
 ROXY MUSIC Virginia Plain (Poly)  
 BONEY M Belfast (Atl)  
 ELO Turn To Stone (Jet)  
 NAZARETH Love Hurts (Moun)  
 GOIRGIO From Here To Eternity (Oasis)  
 RUBY WINTERS I Will (Creole)  
 DAVID BOWIE Heroes (RCA)  
 DOROTHY MOORE I Believe You (Epic)  
 SEX PSITOLS Holidays In The Sun (Virg)  
 JACKSONS Goin Places (Epic)  
 THE JAM Modern World (Poly)  
 BRIGHOUSE & RASTROIK BAND Floral Dance (Trans)  
 THE TUBES White Punks On Dope (AM)  
 DBM Discobeatlemania (Atl)

**208 Power Play**

THE DOOLEYS Love Of My Life (GTO)

**208 Twin Spin**

BOZ SCAGGS Hollywood (CBS)

**208 Hot Shots**

Barry Alldis  
 LEO SAYER There Isn't Anything (Chry)  
 Stuart Henry  
 DONOVAN The Light (RAK)  
 Tony Prince



Week commencing 21 Nov  
**Metro Sounds**

LENNY WILLIAMS Shoo Doo Fu Fu Ooh (ABC)

**Metro New Sounds**

HOT CHOCOLATE Put Your Love In Me (RAK)  
 DONNA SUMMER Loves Unkind (GTO)  
 PETER MCANN Save Me Your Love (PE)  
 BOZ SCAGGS Hollywood (CBS)  
 MANFRED MANN EARTHBAND California (Bronze)

**Metro Singles**

EARTH WIND & FIRE Serpentine Fire (CBS)  
 VICKY SUE ROBINSON Hold Tight (RCA)

..... playlist continued on the back of the pull out chart.

**COR BABY THAT'S REALLY FREE!**



This hand has written  
Clair, Alone Again, Matrimony,  
Get Down and this  
new album.



**Gilbert O'Sullivan Southpaw**

MAMS 1004 Also available on tape



## AIR charts ILR growth : real expansion?

Latest figures compiled by national sales house AIR Services reveal that for August and September the ILR network has dramatically increased its revenue by 78% and 67% over last year compared to the ITV's which for the same period is 30% and 28%.

The figures compare revenues on a monthly year to year basis and also show ILR growth in percentage terms of ITV's. They are part of a number of charts compiled by AIR Services' Michael Goodrich for specific use in presentations to agencies and clients. The original set, which are continually being updated, were worked out during August and were injected into presentations. In particular into one to Reckitt and Coleman in Hull which not only involved both rep houses BMS and AIR but also Radio Operators' Tony Hertz and Capital Radio's Sales Director Tony Vickers.

The first two columns of chart (i) show directly comparable monthly revenues and the third and fourth reveal ILR's growth as a percentage of ITV's, both for '76 and '77. The last two columns show the increase for each medium. Michael Goodrich points out that if you build in cost of retail price index, in real terms ILR's revenue share is increasing whereas ITV's has actually dropped. In 1969 total advertising expenditure was about £12,000 million whereas for 1976 it is approximately £1,188 million which means that overall real expenditure has drifted back 4.5%. So within an area where real expenditure has dropped, commercial radio has actually increased its share. Michael Goodrich also points out that these figures are for above the line advertising and for each £1 spent in this way an

estimated £1.30 is spent below the line — therefore leaving a huge potential market for radio to tap. So far ILR has increased its last year's share of ITV by 28% and that still leaves one quarter yet to be worked out.

Growth is anticipated from the nationals not least because they tend to be more reticent and consequently like to sit back and watch how others first use the medium. The transitional phase is almost over and many are moving in. "There is only a finite amount of possible revenue within the local sphere whereas there is an infinite amount on the national side," adds Goodrich. He believes that many nationals, who have had experience in promotions with branded products, are now moving these onto thematic advertising. AIR is keen to work on the basis of giving brand management every opportunity to experience radio at first hand — by helping clients to think about copywriting and generally putting them in touch with the various specialists in the field.

The second and third charts show expenditure by category for ILR and American radio, which, as with the remaining two charts, serves to pin point the growth markets — the sort of advertisers that the network wants to attract, which are the primary users of the medium in America. The USA figures are from the Radio Advertising Bureau in New York.

Because it was impossible to gather information from all 19 stations Michael Goodrich compiled the figures for chart (ii) using a small, medium and large station working on the premises that the three combined would be representative of ILR. The table shows proportional ex-

### CHART (ii) ILR EXPENDITURE BY CATEGORY

	1976 %	1977 %
Drink	2.2	6.2
Entertainment	5.5	3.1
Food	7.5	11.8
Holiday/Travel	3.9	5.6
Household Appliances	2.1	2.3
Equipment	3.5	3.3
Stores	2.6	2.8
Leisure Equipment	16.7	17.1
Motors	1.7	5.2
Pharmaceutical	.6	1.9
Publishing	8.3	7.1
Retail	15.0	11.9
Toiletries and Cosmetics	1.3	5.3
Wearing Apparel	4.0	3.1
Local Retail	6.4	3.5
Local Motors	3.8	3.9

### CHART (iii) U.S.A. RADIO ADVERTISERS BY CATEGORY

Food	18%
Auto	16%
Travel	9%
Drink (Alch)	8%
Cosmetics	6%
Drugs	5%
Petrol/Oil	4%
Soft Drink	4%
Confectionary	3%
Agricultural	2%
Clothing	2%
Household Stores	1%
Amusement	1%
Furnishing	1%

Source: Radio Advertising Bureau (New York).

### CHART (iv) TOP 10 ADVERTISERS

CAPITAL	PLYMOUTH
1. WEA/Warner Records	Trago Mills - Plymouth discount store
2. EMI Records	Tesco
3. Marshall Cavendish	Williams Furniture
4. Reed International (effectively IPC)	Dingles department store
5. North Thames Gas	South West Gas
6. Unilever	Hardings Furniture store
7. CBS Records	Crown Carpets
8. London Electricity Board	Spear Edwards - carpet store
9. Polydor Records	Allans Motors
10. Barretts Liquormarts	Warren Motors

### CHART (v) TOP U.S.A. RADIO ADVERTISERS

Network Radio	Spot Radio
Warner Lambert	Sears Roebuck
Smith Kline French	Chrysler
Ford Motor Corporation	General Motors
Sterling Drug	Ford Motor Corporation
General Motors	J.C. Penney
True Value Hardware	Anheuser Bush
State Farm Insurance	Coca-Cola
Sears Roebuck	Montgomery Ward
Miles Laboratories	Bristol Myers
Colgate Palmolive	Beneficial Finance
McDonald's	Pepsico
Plough	A. T. and T.
Chesborough Ponds	Wrigley
Standard Brands	Standard Brands

Source: Radio Advertising Bureau (New York)

ALL CHARTS COURTESY OF AIR SERVICES

### CHART (i) I.T.V./I.L.R. REVENUE COMPARISON

	I.T.V. £1000's	I.L.R. £1000's	I.L.R. % OF I.T.V.		INCREASE 77/76	
			'76	'77	T.V.	RADIO
January	18,384	1,162	5.4%	6.3%	39%	61%
February	20,340	1,461	5.2%	7.2%	40%	93%
March	25,828	1,811	5.2%	7.0%	37%	84%
April	28,243	1,897	5.6%	6.7%	30%	57%
May	27,948	2,016	4.9%	7.2%	27%	86%
June	19,971	2,105	6.4%	10.5%	11%	81%
July	17,895	1,760	8.5%	9.8%	23%	41%
August	16,481	1,494	6.7%	9.1%	30%	78%
September	26,620	1,853	5.3%	7.0%	28%	67%

SOURCE: ITCA/AIRC

penditure figures in percentages by Meal categories covering the periods January to June '76 and '77. As can be seen the drink, food and household categories are all on the way up. At the same time it is important to stress the strength of retail advertising which demonstrates that there is an audience out there which is responding and one that the retailers are using.

Chart (iv), the Top Ten Advertisers, can be viewed as an appendix to the ILR by category section. No one

station is typical of the network figures and this chart illustrates the point. The record companies on the largest stations are the biggest spenders by far whereas on the smallest — such as Plymouth — the vast majority are retailers. If it was attempted to calculate a mid point between the largest and smallest contractors in terms of the number of advertisers or minutage, and not by category, there would be a strong bias towards the retailers which underlines the diversity of stations' markets.

## Mackenzie joins Standard

After leaving production house Emison a few weeks ago Director David Mackenzie has joined the Standard Broadcasting Company (UK) Limited. (See *Campaign Notes* last week.)

He will work closely with Standard's recently appointed Managing Director Robert Kennedy who was promoted from the same post at rep house Broadcast Marketing Services which is a subsidiary of the S.B.C. Because the move has only just taken place concrete plans for the future have not yet been finalised but David Mackenzie will effectively supervise any new projects and developments in the music prog-

ramme and production field.

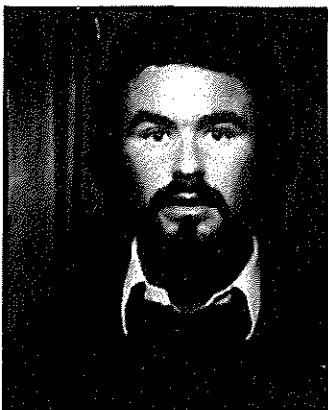
At the same time there would seem to be a distinct possibility that Standard will set up its own production house recruiting extra personnel from existing organisations.

David Mackenzie says "We haven't got down to any forward to new challenges and am delighted to be working with Standard Broadcasting and Bob Kennedy."

Mackenzie was previously a Director of Emison which he joined nearly two years ago as Sales Manager. The company has, meanwhile, completed a move to Dean Street (see separate story).

## Emison on the move

Production house Emison has vacated its premises in Redan Place and moved into Dean Street in London's W.1. area.



Jeremy Rose... "new facilities"

The company, which is jointly run by Hugh McDonald, Head of Production, and Jeremy Rose, Creative Consultant, with the help of Sue Hebb, Production Assistant, is now housed in the same building as EMI Audio Visual Services. A new studio, specifically for Emison's commercial work is being built next door, which will be ready in about three months. It will initially have eight track recording facilities and eventually sixteen. For other music tracks Emison will use KPM Studios and EMI in Abbey Road.

An enthusiastic Jeremy Rose says, "We are well based, have lots of money and now we have the new facilities."

Emison specialises, on the radio side, in making I.D. packages and has at the moment cornered an estimated 65% share of that market in the U.K. In flight promotions and audio publishing for such companies as British Airways and Beechams respectively make up the larger portion of Emison's other work.

The I.D. packages, or 'on air promotions', have been developed to such a degree that the company has already fulfilled several contracts for both Canadian and Australian radio companies and looks set to break into the American market — whose own production houses originally supplied I.D.s for some of the first ILR stations.

## ABH drives radio home

A successful pitch by Ayer Barker Hagermann last week to the new Japanese car manufacturer Subaru involved a unique usage of radio's immediacy.

To hear how competitive car advertisers are structuring their radio commercials ABH's Media Controller Peter Aldcroft asked AIR Services for examples of current commercials on Piccadilly Radio.

To ensure that the selection heard at the Subaru presentation was as up to date as possible a land line from Piccadilly was used to send the car commercials to AIR Services' studio in London — just a mile from ABH's

offices. This marks the first time that radio land lines have been used in a new business pitch.

Peter Aldcroft says "We had about 24 hours to develop and record radio commercials. As a creative stimulus (and to find out what we had to beat) we needed to listen to competitive radio ads — particularly from the provinces.

"We were delighted with the speed at which AIR Services and Piccadilly Radio got involved. Radio features in our 1978 advertising plans, so I'm pleased that we have already scored a first for Subaru and ABH."

A dispute on the *Scotsman* and the local *Evening News* has proved a blessing to Radio Forth. Advertisements booked in both papers since the dispute took effect, on November 11, have been slotted into the station. A frantic re-writing of copy and extra work for the station's production department have put the station over the target for the month and stretched advertising time to its full limit.

The big build up came on November 15 and hasn't stopped since. In many cases joint newspaper and radio campaigns had been planned; in others the whole press

campaign was adapted to a radio format. Forth had to employ an extra person in the production department to cope with demands and the news team also found themselves stretched, owing to the fact that they were the only local news source. The station increased its news coverage on the hour supplementing it with bulletins on the half hour.

As well as the delight from the unexpected 'ad fall,' Forth could afford a sly grin at one of the newly acquired advertisements — it was for an EEC evening recital, given by the BBC Symphony Orchestra!

'Are you getting enough?'

Subscribe

## McCanns seeks two-tier ad rate

Complaints about the pricing policy of Independent Local Radio stations vis-à-vis national advertisers continue to be heard. The operative word is "national." Ron Rimmer, Executive Media Director of the McCann-Erickson group, is not alone in believing it is high time ILR charged different rates for local and national advertisers, with the advantage going to the latter.

Among ad agencies, McCanns is the biggest buyer of radio time in the country, spending over £1 million annually on the medium. So Rimmer's views are of particular importance. The argument runs as follows.

Local newspapers charge ad rates which, although cheap in absolute terms, are very expensive when compared with national newspapers on a cost-per-thousand basis. They are able to get away with it because of the near-monopoly they hold of certain types of advertising (a monopoly which radio has only begun to nibble at).

Like the local press, local radio can get away with charging a high cost-per-thousand to local advertisers, who have nowhere else to go. When, however, it comes to national advertisers from which the larger stations get more than half their business the correct comparison is with the national, not the local, press.

Some ILR stations, says Rimmer, are overpriced as far as national advertisers are concerned and should reduce their rates for national campaigns, while maintaining them for local ones. To do that officially might present problems under the Sound Broadcasting Act. Unofficially McCanns is prepared to use its buying muscle to get the discounts it wants.

When the agency cannot get satisfaction in negotiations with either of the two national selling services, it will deal directly with the station or stations concerned. That, of course, requires a fair amount of effort which

media departments of other agencies cannot spare when radio still represents a very small proportion of their billing.

Even Collett Dickenson Pearce, which probably ranks number two as a buyer of radio, hints that it might drive harder bargains with some stations if it had time to deal with them direct. Media Director Mike Yershon says four or five of the stations are "featherbedded" by the selling organisations.

Rimmer points to big variations in cost-per-thousand, ranging from Capital's 24p (the lowest) to Plymouth's 47p. Birmingham, at 28p, and Manchester, at 31p, are near the cheaper end of the scale. Glasgow (32p), Liverpool (35p) and Newcastle (36p) are dearer.

Yershon is less fussed about c-p-t figures as such. But he resents what he regards as overpricing by some stations which achieve low penetration of their markets compared with others. Both Colletts and McCanns tend to buy the whole radio network for numbers of their clients, and their sensitivity on price is that much greater than that of other big agencies, like J. Walter Thompson, which rarely advertise on more than a small proportion of the 19 ILR stations.

JWT sticks mostly to the big conurbations as far as theme advertising is concerned, though making tactical use of the smaller stations to suit clients' marketing needs.

Regarding the notion of differential rates for local and national advertisers, it can be pointed out that television stations already have them, only *their* discrimination is in favour of the local advertiser, not the national one. Supply and demand account for that, comments Rimmer; the sums needed to get on TV at all would put it beyond the reach of the most local advertisers unless they were given the discount.

For radio, agrees Don

Wightman, Media Director of Lintas, business logic is on the side of Rimmer's view that national advertisers should be favoured. Wightman is, incidentally, one of those who still hanker after a truly national commercial radio network, as opposed to a collection of local stations.

Meanwhile, at AIR Services there is a scepticism would you expect anything else? —about the idea that smaller stations would gather more advertising if they reduced their rates. And if, it is added, they were to charge less, they would never make enough money to establish themselves as strong advertising media.

One thing is sure. We haven't heard the last of this debate.

## Grown ups do it too

Barry Day, I note, has hastened to explain that, in his remarks about leaving radio work to the "kids" in the McCanns creative department, he didn't mean to be disparaging about either radio or the kids. I know he didn't. Nevertheless his belief remains that it's uneconomic to put the best-paid creatives on radio.

It also remains true that other creative directors disagree. The latest to make clear his attitude is John Salmon, of Collett Dickenson Pearce, another agency where radio is regarded as work for the grown-ups as well as the kids. Colletts boasts in fact of having put more effort into radio in the past couple of years than the billings involved would of themselves justify.

"Basically," declares Salmon, "we regard radio as an opportunity. It's not a great money-spinner now, but it could be in the future." Of course, he adds, "Barry's view is perfectly reasonable" but, and this is said with

just a soupçon of malice, "we've got a lot of talented people to put on radio."

What in fact often happens in the agency is that one of the senior creative people will do the initial work on a radio campaign. Then, when it is under way, it will be entrusted to the youngsters.

Since, of all London agencies, Colletts has the greatest reputation for creativity, its example is perhaps worth pondering. Not that its creative department's actions always meet with universal approval.

The fantasy humour of its campaign for Heineken caused a lot of sneers when it started, though most people now acknowledge it as good advertising. Currently Salmon is running into hostile comments on the surrealistic pictures which pass as ads for Benson and Hedges Special Filter cigarettes. But wait a year or two, and I daresay every art director in town will have gone surrealist.

## Best buy

A new newsletter with the alliterative title of Better Buys for Business is based on the bright idea of providing a kind of Which? magazine for businessmen. One of the subjects it is currently collecting information on is that of staff recruitment.

Its forthcoming December/January issue contains a number of initial findings, including one that local radio advertising is the most cost-effective way of solving many recruitment problems. (Newspaper ads, though cheaper, sometimes get no replies.)

Research is continuing with a view to publishing a full survey of the field in the February/March issue. Radio stations and advertisers with relevant case histories to tell are invited to write to BBB's Anthony Perry at Stonehart Publications, 13 Golden Square, London W1. It's worth a stamp.

# AGENCY INTERVIEW

## Mike Townsin

Continuing our discussion series with the nation's Media Directors, Young & Rubicam's Michael Townsin airs his views on the industry.

"One of the most common criticisms by the radio industry of agencies has been (and still is) their lack of enthusiasm for radio and inability to write for the medium. This is why, say the radio companies, they have not succeeded in attracting more large blue chip national advertisers to the medium.

"I believe this is an old argument which no longer holds water. In my view creativity on radio has developed well and is probably of a higher standard than TV was at the same stage of its development. Nor is radio unique in having very few examples of good advertising creativity — Brian Downing of Mirror Group Newspapers levels exactly the same criticism in the case of newspapers and an evening spent viewing TV will confirm that that medium is not exactly flush with good examples of the art of communication.

"On the contrary most agencies of any size are extremely receptive to the opportunity of using radio—both in their media and creative departments—although I think it was initially media departments which stimulated interest in the medium among advertisers.

"The real reason radio has not been seized upon by many large advertisers is simply that it is by no means a national medium. The station by station audience penetration figures vary enormously and the total ILR network penetration for

all housewives over one week is only 42%. And that is 42% of 70%, because ILR stations have a penetration of only 70% of the UK on medium wave. That means that ILR reaches a *maximum* of 29% of UK housewives in one week! If you then consider that most advertisers take a 35 spot package per station per week, then the actual reach and frequency of any one radio campaign is relatively low on a week by week basis compared to other mass media.

"Nor is radio the cheap medium it used to be. With the latest round of autumn price increases it costs a national advertiser about £17,500 for a 35 spot package and £22,500 if he wants it in peak listening hours. That's £180,000 for an 8 week campaign. No mean sum of money, especially when you can get 12 weeks advertising in, for example, a standard weight poster campaign for the same money and a very much higher coverage and frequency. Frankly I think radio is not especially competitive with other secondary media seeking a share of the budgets of the mainstream television and press advertisers.

"And to those radio men who immediately cry "that's a typical attitude—we are not a secondary medium," my response is "in every country around the world with well developed TV and press media, radio is indeed a support medium for most nationally advertised, blue chip products and services and will continue to be so in the UK."

"Whilst on the subject of rates, most agencies believe that the stations should standardise both the types of packages they sell and the price relationship between different time lengths; they should also tighten up the definitions of segments and abolish pre-emption. Radio is becoming like TV—a maze of different rate card devices designed to make each station flexible and competitive in relation to others. The scale of television expenditure and the limited number of stations make such practices just about acceptable to the buyers of the medium but in the case of radio, with its small budgets and its highly fragmented structure, complicated selling devices are much more likely to act as a deterrent to would-be users. So our message is make it competitive by all means but make it simple.

"There are of course a number of other factors affecting radio's acceptability as an advertising medium. One suspects that very few advertisers have heard more than one radio station for any length of time. So for most of them, their impressions of commercial radio is probably determined by an infrequent tune-in to a station that may or may not be representative of the whole network

either in terms of programming or commercials. This is probably also true, but to a lesser extent, of agency account executives and copy writers and only time and the growth of commercial radio will overcome it. Again I think the people who really have made an effort to get round the stations are the agency media people, a practice which, incidentally, the stations welcome. I personally and other Y&R media planners have visited Clyde, Forth and Piccadilly and we have given considerable and regular coverage to radio in our media bulletin "Time & Space" which is circulated to 500 individuals in client companies and the advertising business. Other agencies have done the same. I think, as a matter of fact, that the radio companies underestimate the amount of radio information disseminated by agencies to advertisers and the selling job we do on radio's behalf in the form of presentations to clients.

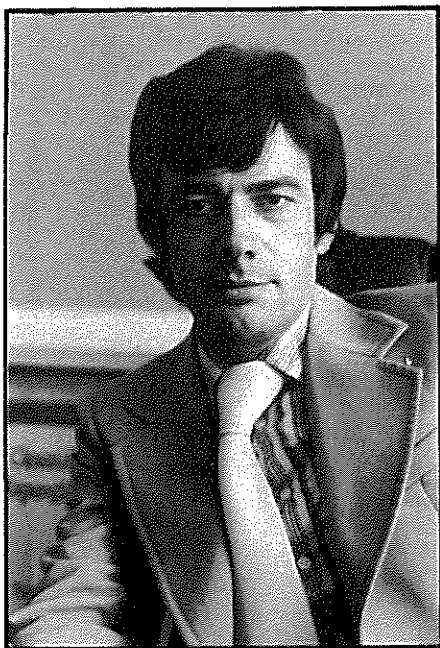
"So far I've dealt largely in negatives—what's good about radio?"

"The output of the stations I've heard seems to be of a high standard and generally acceptable from an advertiser's point of view. From the audience listenership currently being recorded it's clear that the public find it acceptable too and, in some cases, more acceptable than the BBC. The Annan committee were on the whole complimentary about commercial radio though various pressure groups were reported as being critical of programme quality: in particular Capital Radio was singled out as "the type of station which, though financially successful, was the antithesis of what a local radio station should be." In Y&R's view this was unwarranted. Given that LBC is in business to cover the area's serious programme requirements, Capital's mandate as the provider of entertainment has always been recognised.

"As an agency we welcome commercial radio as we welcome any new medium. And ILR is the most exciting new opportunity for advertisers since commercial TV in 1955. We gave it support in the beginning because we wished to see it succeed—we now require it to deliver commercial audiences at a price which is consistent with its penetration and judged communication effectiveness. It's that simple."

*This article replaces the second part of Ian Spear's interview which is being held over until next week.*

*We would also re-iterate the point that this series is published on the understanding that R&RN does not necessarily agree with all comments contained within these discussions. The views expressed are those of the respective Media Directors.*



# COMMERCIALS IN VIEW

## CHARLIE

**TITLE:** Charlie Cosmetics Promotion  
**AGENCY:** Grey Advertising  
**CLIENT:** Revlon International  
**COPYWRITERS:** Grey Advertising  
**PRODUCER:** David Slade  
Recorded at John Wood studios using an American music track and English voice over.  
A nearly national campaign on ILR bar three stations and on Luxembourg.  
**LENGTH:** 30 seconds

## RONSON

**TITLE:** Apollo  
**AGENCY:** Collett Dickenson Pearce  
**CLIENT:** Ronson  
**CONCEPT CREATOR/COPYWRITER:** Paul Weinberger  
**AGENCY PRODUCER:** Peter Levell  
**PRODUCTION ASSISTANT:** Lindy Regis  
**STUDIO ENGINEER:** Robert Parker  
Recorded at Molinare Studios.  
A fully national campaign that began November 5.  
One of a series of 5 commercials.  
**LENGTH:** 45 seconds.

## EMI CASSETTES TRIO

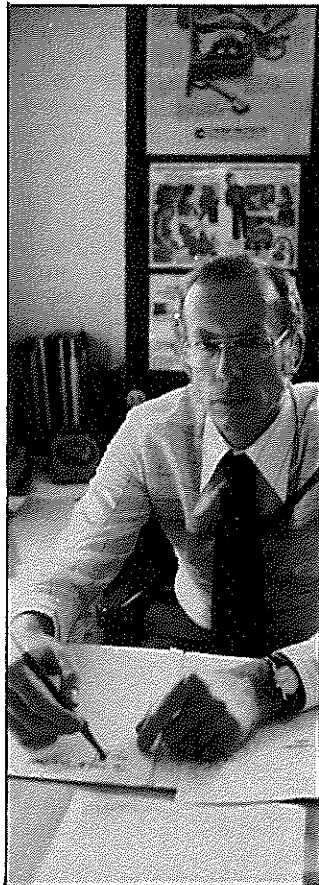
**TITLE:** EMI Cassette Trio Commercial  
**AGENCY:** Clements Frankis Powell  
**CLIENT:** EMI Tape  
**CONCEPT CREATOR/PRODUCER:** Chris Churchill  
**FREELANCE PRODUCER:** George Elliott  
Recorded at LBC Studio.  
Campaign consisted of two schedules — one began October 17 and the second November 14.  
A national campaign on Capital, TV210, Piccadilly, City, BRMB, Beacon, Hallam, Pennine, and Luxembourg.  
**LENGTH:** 30 seconds.

## LEVI STRAUSS

**TITLE:** Levi's Leisure Wear (Mr. Byrite)  
**AGENCY:** McCann Erickson  
**CLIENT:** Levi Strauss (U.K.) Ltd.  
**CONCEPT CREATOR/COPYWRITER:** Roger Maton Maggie Elsdon  
**AGENCY PRODUCER:** Jackie Barrett  
Recorded at Molinare Studios.  
An Autumn campaign that started November 14 and finished the end of the week beginning November 21.  
On Capital only.  
**LENGTH:** 30 seconds.

**Jeremy Webb**  
Creative Director  
Everetts

To get some measure of effectiveness, I rigged up my own home-made test. I listened just once, between other jobs. The Incredibly Lovely Theresa was right beside me, so the commercials got about as much attention as radio commercials normally do. Then I checked back later in the day to see what I remembered.



Recall isn't everything, I'll admit, but one must review advertisements as persuasive messages, resisting subjective likes and dislikes, and at least my method checks memorability, which we all want for our advertising.

Two out of four did well. Two got lost. Let's see why.

**Ronson Rechargeable Shaver?** I have almost total recall. The Astronaut-to-Mission-Control gag is beautifully done. More important, it has a total and satisfying relevance to the product. A winner.

**Charlie** also survived, surprisingly now I listen to it again. I even remember the Special Offer at the end. Two reasons. The commercial keeps asking questions, a ridiculously simple trick that catches attention every time. And although it's a remorse-

less, unentertaining presenter job, nothing has been allowed to interfere with the message.

**EMI Blank Cassettes** vanished completely. It's a TV idea, struggling to work on radio. First it tries to make us think we're watching New Faces. Then it asks us to imagine the three new cassettes as an act called the EMI Cassette Trio, with a different voice doing each cassette. Somewhere in my overtaxed mind a switch went "Off!"

**Mr. Byrite/Levis** also faded. Can Dave wear his Levis to the disco? No, says Pete. Yes, says Dave, 'cos they're not jeans, see, they're trousers. Like Dave and Pete, they're talking to themselves.



**Tim Cox**  
Media Director  
Boase Massimi Pollitt

A good game at all the best radio presentations is to play a tape of radio sounds from the late forties and early fifties to see how many programmes are recognised.

Many pleasant memories are triggered off by these twenty-year old sounds. Sitting down to Sunday lunch with Jean Metcalfe; Monday evening with Snowy and the gang on their Journey Into Space; retelling the nonsense of the Goons at school the next day. Obviously a game for all of us who are growing old gracefully.

Which sounds of the present day radio will we remember fondly in twenty years' time? Kenny Everett? Anybody else? Any of these commercials?

As with all good games, there is a point. Radio can create images which last for twenty years. It also shows how our listening habits have changed. We do not sit down to listen to the wireless. We are only half-listening while we get on with something else. We do use radio as background noise.

How do these commercials stand up to the "half-listening" test?

**Charlie:** What's the advertiser trying to sell me? I think

it is a special offer on Charlie cosmetics. Sounds from The Other Medium are used and these do help to identify it as a Charlie commercial. I suppose repetition will help.



**Ronson Rechargeable:** This commercial does communicate the fact that the Ronson Rechargeable is as cheap as a mains razor. But it seems a whole generation has grown up since we stayed up all night to watch the giant leap forward for mankind. Did such an untopical idea have to be used? Reasonable clarity for the "half-listening" test.

**EMI Blank Cassettes:** "Gold is for hi-fidelity Silver is for super. . ."

What does the third girl say? I still don't know. And who is Derek Hobson (?) and is he important. Was the original blurred or do *Radio & Record News* need to use these cassettes when doing their recording?

**Levis:** Levis are the jeans with the patch on the pocket who also sell Leisurewear trousers with a patch on the pocket. Mr Byrite (?) stock them and they use a recorded telephone conversation to sell them. There does not seem to be a more un-original idea for selling good products. Certain to fail the "half-listening" test.

All-in-all, nothing I will remember in 20 years' time and very little I would hear properly today.



**Kate Hawthorn**  
Music Producer  
Air-Edel

**Charlie:** This one sounded to me as though it had been made in the States and therefore specifically for an American market. Not only is there far too much copy but it is boring as well. Unfortunately this is uncreative use of the medium — one wonders is this due to lack of finance?

The music itself is out of date in so much that one cannot possibly appeal to today's youth with yesterday's music. The product essentially must be aiming at a young 'Charlie' market — bright young girls. It misses, which reveals a wrong interpretation of its potential market.



**Ronson:** This is a very good creative idea. I have heard some of the others in the current series and they are all equally good. A high standard is maintained across the campaign.

This one makes particularly good use of sound effects neatly complemented by the American voices which together help to create a very believable mental picture of the spacecraft in flight — a fundamental quality that radio should be able to achieve every time. Very well

thought out copy for a change. Its strength lies in that the ad stands out even after you've heard it a couple of times.

It also illustrates that using a series of different scripts for the same product can ultimately prove far more effective than repeating a solitary script over and over. It seems that by spending a little more one can avoid that monotonous effect, a point put into practice here which makes this commercial stand out amongst most of late.

**EMI Cassettes:** Oh dear ... help! Totally uninformative about product. I assume there are three different packs but I am in total confusion as to what the difference is between them — even after a second listening. It really doesn't clarify sufficiently.

This is a classic case where sound is being sold and they should have portrayed the fact musically. They might have used different types of quality music to project the point that they are selling sound — instead it's bland, unmemorable copy. Disappointing, considering EMI and cassettes are all about sound.

In contrast I remember the Memorex commercial featuring Ella Fitzgerald's recorded voice cracking glass very well. The point of quality was well made.

**Levis:** Not too bad. The message comes across that Levis are not just blue jeans — one is made aware of this. It is a clever concept to a degree but it could become tiresome with too much airplay.

Obviously they have thought about the market and age group and have tried to choose the right voices to appeal to potential Levi buyers. The music, though,

should either have been brought up or left out altogether instead of being allowed to waver under the background.



**Stewart Butterfield**  
Deputy Media Director  
McCann-Erickson

It's strange, and a little sad, that after four years of commercial radio, so much of the advertising is no more than straight information, and persuasion means a louder voice or more words per second. Many commercials seem to achieve nothing more than a statement of their proposition, presumably expecting through some magical consumer interpretation a sales response.

**EMI Cassettes** seemed to suffer from just this problem. Here we are . . . We're just great. . . , so go out and buy . . . Why?

All I seemed to get initially from **Charlie** was just that — Charlie, Charlie, Charlie, the link line vanished, and yet on closer listening the commercial was selling a promotional offer. Good to pick up an established audio device but a shame if the commercial suffers from its very strength.

**Levi's** coped better with the problem of giving lots of information and adding persuasion all in 30", but isn't the telephone conversation

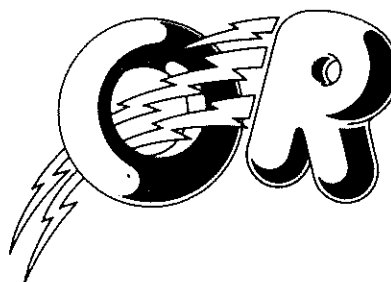


device as a means of handing out facts becoming a little over-used. Good voices though, particularly with the established Levi's audio tag on the end.

**Ronson Rechargeable:** to quote a colleague "a whole earball movie in 45". I liked it a lot, and unlike most radio commercials it seemed to improve on hearing; perhaps it was all the whistles and crackles made it difficult to catch the message, which, in turn, probably explains why I somehow thought it was from Braun until the third hearing; but you can't have everything.



**TONY HERTZ,**  
WRITER/DIRECTOR  
**PETER PERRIN,** PRODUCER  
THE RADIO OPERATORS  
01-405 0127



**'I sentence you to be flung on the deck  
and played to death.'**



**RICK WAKEMAN'S CRIMINAL RECORD**

On A&M Records & Tapes. AMLK/CKM/YKM 64660

